

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1873.

LONDON, SATURDAY, SEPTEMBER 19, 1863.

PRICE
THREEPENCE
Stamped Edition, 4d.

UNIVERSITY OF LONDON. MATRICULATION EXAMINATION.

A CLASS will be formed at University College, by permission of the Council, to read the Subjects required at the Matriculation Examination for January, 1864. The Class will be instructed by Mr. William Watson, B.A. Lond., and Dr. Ernest Adams, F.R.S., and will meet daily (Saturdays excepted), from 6 to 8 P.M., from Oct. 11 to Dec. 22. Fee for the Course, 5s. For further Particulars, apply to Dr. Adams, University College, London, W.C.

UNIVERSITY COLLEGE, LONDON. SESSION 1863-64.

Prospectuses of the several Departments of the College may be had on application at the Office of the College as follows:—
Faculty of Medicine, session commencing October 1; Faculty of Arts and Laws, session commencing October 13; Civil Engineering and Architecture, session commencing October 13.
Courses of Subjects required of selected candidates for the Civil Service of India, commencing October 14; Practical and Analytical Chemistry, commencing October 1. Evening Classes, commencing October 15—Latin, Greek, Mathematics, Natural Philosophy, French, Geography, Practical Chemistry, Zoology.
Junior School, session commencing September 22.
Special comparative prospectus of courses of instruction applicable to the examinations for the public, civil, military, and engineering services, and preliminary and honorary examinations for various professions.

August 28, 1863. CHAS. C. ATKINSON, Secretary.

UNIVERSITY COLLEGE, LONDON. FACULTY OF MEDICINE.

Session 1863-64.
The SESSION will OPEN on THURSDAY, October 1. INTRODUCTORY LECTURES by Prof. J. RUSSELL REYNOLDS, M.D., at Three P.M.
THE COURSES OF LECTURES, &c., will COMMENCE on FRIDAY, October 2. Classes in the order in which Lectures are delivered during the day:—

WINTER TERM.
Anatomy—Professor Ellis.
Anatomy and Physiology—Professor Sharpey, M.D. F.R.S.
Chemistry—Professor Williamson, F.R.S.
Comparative Anatomy—Professor Grant, M.D. F.R.S.
Medicine—Professor Jenner, M.D.
Practical Physiology and Histology—Professor Harley, M.D.
Surgery—Professor Erichsen.
Dental Surgery—Mr. G. A. Ibbotson.
Practical Anatomy—The Pupils will be directed in their studies during several hours daily by Professor Ellis, and Mr. Berkeley Hill, M.B. F.R.C.S., Demonstrator.

SUMMER TERM.
Materia Medica—Professor Ringer, M.B.
Pathological Anatomy—Professor Wilson Fox, M.D.
Medical Jurisprudence—Professor Harley, M.D.
Practical Chemistry—Professor Williamson, F.R.S.
Midwifery—Professor Murphy, M.D.
Pneumology—Professor Grant, M.D. F.R.S.
Ophthalmic Medicine and Surgery—Professor T. W. Jones, F.R.S.
Botany—Professor Oliver, F.R.S.
Practical Instruction in Operative Surgery—Mr. Marshall, F.R.S.
Analytical Chemistry—Prof. Williamson, throughout the Session.
Logic, French, and German Languages, Natural Philosophy, Zoology and Mineralogy, according to announcement for the Faculty of Arts.

HOSPITAL AND CLINICAL INSTRUCTION.

Hospital Practice daily throughout the year.
Physicians—Dr. Jenner, Dr. Hare, Dr. Reynolds.
Obstetric Physician—Dr. Murphy.
Assistant Physicians—Dr. Harley, Dr. Wilson Fox, Sydney Ringer, M.B.
Surgeons—Mr. Quain, F.R.S., Mr. Erichsen, Mr. Marshall, F.R.S., Mr. Henry Thompson, F.R.S.
Consulting Surgeon to the Eye Infirmary—Mr. Quain, F.R.S.
Ophthalmic Surgeon—Mr. Wharton Jones.
Assistant-Ophthalmic Surgeon—Mr. J. F. Streathfield.
Assistant-Surgeon—Mr. J. F. Streathfield.
Medical Officer to the Skin Infirmary—Dr. Hillier.
Dental Surgery—Mr. G. A. Ibbotson.

Medical Clinical Lectures by Dr. Jenner, Dr. Hare, and Dr. Murphy, also by Dr. Reynolds, Professor of Clinical Medicine, whose special duty it is to train the Pupils in the practical study of disease, and who gives a series of Lessons and Examinations on the physical phenomena and diagnosis of disease, to classes consisting of a limited number, and meeting at separate hours.
Surgical Clinical Lectures, especially by Mr. Quain, and by Mr. Erichsen.
Lectures on Ophthalmic Cases by Mr. Wharton Jones.
Practical Instruction in the Application of Bandages and other Surgical Apparatus by Mr. Marshall.
Practical Pharmacy—Pupils are instructed in the Hospital Dispensary.

Prizes—Gold and Silver Medals for excellence in the Examinations at the close of the year in most of the Classes.
Liston Gold Medal for Clinical Surgery.

Mr. Fellows' Medals for Clinical Medicine, two gold and two silver.
Fitter Exhibition for proficiency in Pathological Anatomy, 30l.
Longridge Exhibition for general proficiency in Medicine and Surgery, 40l.

An Atkinson Morley Scholarship for the Promotion of the Study of Surgery, 45l., tenable for three years.
Residence of Students.—Some of the Professors receive students to reside with them, and in the Office of the College there is kept a register of parties unconnected with the College, who receive Boarders into their families; among these are several medical gentlemen. The register will afford information as to terms and other particulars.

Prospectuses may be obtained at the Office of the College.
WM. SHARPEY, M.D., Dean of the Faculty.
CHAS. C. ATKINSON, Secretary to the Council.

August, 1863.
The Lectures to the Classes of the Faculty of Arts will commence on Tuesday, the 13th of October.

The Junior School will open on Tuesday, the 22nd of September. A department for Pupils between 7 and 11 years of age, separate from older boys.

LADIES' PRIVATE DRAWING CLASSES.

At Fittery-square, Mr. BENJAMIN GREEN, Member of the Institute of Water-Colour Painters, begs to announce that his Classes for Drawing and Painting, Model Drawing and Perspective, RE-ASSEMBLE OCTOBER 1. Particulars forwarded on application.

PRACTICAL AND ANALYTICAL CHEMISTRY. BIRKBECK LABORATORY.

UNIVERSITY COLLEGE, LONDON.— Professor ALEXANDER W. WILLIAMSON, F.R.S., aided by Assistants.

Practical Instruction in Qualitative and Quantitative Analysis and the Methods and Principles of Organic Research. This Course qualifies the Student for the application of Chemistry to Agriculture, Medicine, and the Manufacturing Arts.

Arrangements have been made for giving Practical Instructions in Gas Analysis.

The Laboratory is open Daily from the 1st of October to the end of July, from 9 A.M. to 4 P.M., except on Saturdays, when it is closed at 2 o'clock. Students occupy themselves with subjects of their own choice, under sanction of the Professor, by whom they are assisted with useful instruction and advice. A Gold Medal, as reward of merit for this Class, is given by the Council.

Fees:—Session, 26s. 3d.; Six Months, 12s.; Three Months, 10s. 10s.; One Month, 4s. 4s. A deduction of 40 per cent. is made for Students who can attend only three fixed days per week.

A Prospectus, with full details, may be had at the Office of the College.

Course of General Chemistry—Professor Williamson's Lectures are daily (except Saturdays) at 11 A.M., from the 1st of October to the 31st of March. Fee for perpetual Admission, 5l.; whole Term, 6l.; half Term, 3l.

HENRY MALDEN, M.A., Dean of the Faculty of Arts and Laws.

WM. SHARPEY, M.D., Dean of the Faculty of Medicine.
CHAS. C. ATKINSON, Secretary to the Council.

September, 1863.

CIVIL SERVICE OF INDIA.—UNIVERSITY COLLEGE, LONDON.—CLASSES on the Subjects of the further Examination for Selected Candidates.

Professor Goldstickler, Ph.D.—Arabic, Professor Rieu, Ph.D.—Persian, Professor Rieu, Ph.D.—Hindustani, Professor Abdoolah Bengali, Professor Tagore, Gujariati, Professor Jorouji—Hindi Law, Professor Tagore—Jurisprudence, Professor Sharpey, LL.D.—Political Economy, Professor Waley, M.A.

Prospectuses may be had at the Offices of the College.
HENRY MALDEN, M.A., Dean of the Faculty of Arts and Laws.

CHAS. C. ATKINSON, Secretary to the Council.

August 28, 1863.

MINERALOGY.—KING'S COLLEGE, LONDON.

LONDON.—Professor TENNANT, F.R.S. will commence a COURSE OF LECTURES on MINERALOGY, with a View to facilitate the Study of GEOLOGY and of the Application of Mineral Substances in the ARTS. The Lectures will begin on FRIDAY, October 2nd, at 9 o'clock A.M. They will be continued on each succeeding Wednesday and Friday at the same hour. Fee, 2s. 2d.

H. W. JELF, D.D., Principal.

KING'S COLLEGE, London.—ORIENTAL SECTION.—These LECTURES are specially intended for those who have to pass the Second Examination for the Indian Civil Service, and will COMMENCE on THURSDAY, October 1.

Sanskrit and Bengali—Prof. F. E. Hall, D.C.L.
Tamil and Telugu—Thomas Howley, Esq., LL.D.
Arabic and Mahomedan Law—G. W. Leitner, Esq., Ph.D.
Hindustani and Hindi Law—Prof. F. E. Hall, D.C.L.
English Law and Jurisprudence—James Stephen, Esq., LL.D.
Political Economy—Rev. J. E. T. Rogers, M.A.
Indian Jurisprudence, History, and Geography of India—Prof. F. E. Hall, D.C.L.

For the Prospectus apply to J. W. CUNNINGHAM, Esq., Secretary.

KING'S COLLEGE, London.—DEPARTMENT OF APPLIED SCIENCES.—LECTURES commence OCTOBER 1.

1. The Engineering Section, conveying instruction in Civil and Military Engineering, Surveying, Architecture, and Manufacturing Art.

2. The Military Section—A. For those intending (1) to compete for the Military Academies; (2) or to pass the Examination for Commissions. B. For Officers wishing to prepare for Staff Appointments, or to compete for the Royal Military College at Sandhurst.

Divinity—The Rev. the Chaplain.
Mathematics—Prof. the Rev. T. G. Hall, M.A.; Lecturer, Rev. T. A. Cook, M.A.; Assistant-Lecturer, Rev. W. Howse, M.A.

Natural Philosophy—Prof. Maxwell, M.A.
Arts of Construction—Prof. Kerr.
Manufacturing Art and Machinery—Prof. Shelly.

Land Surveying and Levelling—H. J. Castle, Esq.
Drawing—Prof. Bradley, Lecturer, Rev. J. Edgar.
Chemistry—Prof. W. A. Miller, M.D., and O. L. Bloxam.
Geology and Mineralogy—Prof. Tennant, F.R.S.

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French—Prof. Mariette, M.A.; Lecturer, M. Stievenard.
Military Tutor (for History, Classics, &c.)—Rev. J. O'Reilly, M.A.

For the Prospectus, apply to J. W. CUNNINGHAM, Esq., Secretary.

KING'S COLLEGE, London.—THE EVENING CLASSES.—These CLASSES will OPEN on MONDAY, October 12, in Divinity, Latin, Greek, French, German, Italian, Spanish, Dutch, English, History, Geography, Arithmetic, Writing, Mathematics, Commerce, Drawing, Chemistry, Mechanics, Physiology, Botany, Physics, Zoology, Political Economy and Logic.

The Syllabus of Lectures, price 4d. by post, will be forwarded by application to J. W. CUNNINGHAM, Esq., putting the word "Syllabus" outside the letter.

KING'S COLLEGE, London.—THE SCHOOL will RE-OPEN on TUESDAY, September 22. Pupils can be admitted to:

1. The Division of Classics, Mathematics and General Literature, the studies in which are directed to prepare Pupils for the Universities, for the Theological, General Literature and Medical Departments of King's College, and for the Learned Professions.

2. The Division of Modern Instruction, including Pupils intended for Commercial Purposes, for the Classes of Architecture and Engineering in King's College, for the Military Academies, for the Civil Service, for the Royal Navy, and for the Commercial Marine.

For the Prospectus, apply to J. W. CUNNINGHAM, Esq., Secretary.

KING'S COLLEGE, London.—DEPARTMENT OF GENERAL LITERATURE AND SCIENCE.—LECTURES adapted for those who purpose to offer themselves for the Indian Civil Service or to enter one of the learned professions, will COMMENCE on THURSDAY, October 1.

Divinity—The Rev. the Principal, Rev. E. H. Plumptre, M.A.
Classical Literature—Prof. the Rev. James Lonsdale, M.A.; Lecturers, Rev. J. J. Heywood, M.A., and C. S. Townsend, Esq.

Mathematics—Prof. the Rev. T. G. Hall, M.A.; Lecturer, Rev. T. A. Cook, M.A.; Assistant-Lecturer, Rev. W. Howse, M.A.

English Language and Literature—Prof. the Rev. J. S. Brewer, M.A.

Modern History—C. H. Pearson, Esq., M.A.
French—Prof. A. Mariette, and M. Stievenard, Lecturer.
German—Prof. Dr. Buchheim.

For the Prospectus apply to J. W. CUNNINGHAM, Esq., Secretary.

KING'S COLLEGE, London.—THE THEOLOGICAL DEPARTMENT will RE-OPEN on FRIDAY, October 8. New Students must present themselves on the preceding Wednesday, and may enter for the whole or for any part of the Course.

The following are the Subjects embraced in this Course:—
The Articles of Religion, by Rev. R. W. Jelf, D.D., Principal.
Exegesis of the Old Testament, Hebrew, and Ecclesiastical History, by Rev. A. McCaul, D.D., Professor.

Exegesis of the New Testament, by Rev. E. H. Plumptre, M.A.
Pastor Theology, by Rev. S. Chestham, M.A., Professor.
The Epistles, by Rev. S. Leathes, M.A., Lecturer.

Vocal Music, by John Hullah, Esq., Professor.
Bible Reading, by Rev. A. S. Thelwall, M.A., Lecturer.

The Class of Candidates for admission to this Department, conducted by the Rev. A. I. McCaul, M.A., will re-open on the same day.

For the Prospectus apply to J. W. CUNNINGHAM, Esq., Secretary.

KING'S COLLEGE, London.—MEDICAL DEPARTMENT.—THE WINTER SESSION will be OPENED on THURSDAY, October 1, with an Introductory Address, at 8 P.M., by Prof. Garrod, M.D. F.R.S.

The Lectures in the Winter Session will be given by Profs. Partridge, Beale, Miller, Johnson and Ferguson, and by Dr. Hurley. In the Summer Session, by Profs. Bentley, Garrod, Pridmore, Gay, Bloxam, Rymer Jones, Cartwright, Beale, and Mr. John Wood.

King's College Hospital, Physicians—Drs. Johnson, Beale, Garrod, Guy, Priestley; Assistant-Physicians—Drs. Evans, Duffin, Lysons, Poynter and Day; Surgeons—Messrs. Ferguson, Partridge; Assistant-Surgeons—Messrs. John Wood, Henry Smith, Mason and Watson.

The House-Physicians, House-Surgeon, their Assistants, Clinical Clerks and Dressers, are selected by examination from among the Students without extra charge.

Various Scholarships, for the encouragement of preliminary non-professional study. Students who enter the Medical Department in October, 1863, will have the exclusive privilege of competing for these Scholarships. Five will be given this year of the value of 50l.; two are tenable for three years, and three for two years.

The subjects of examination are those of good school education, viz., Divinity, Classics, Mathematics, Modern History and Modern Languages. Six other Scholarships are also awarded for proficiency in particular classes of professional study.

For Prospectus and full Particulars, apply personally or by letter, marked outside "Prospectus," to J. W. CUNNINGHAM, Esq., King's College, London.

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ROYAL SCHOOL OF MINES.

Director.
Sir RODERICK IMPEY MURCHISON, K.C.B. F.R.S., &c.

During the Session 1863-4, which will commence on the 6th of October, the following COURSES OF LECTURES and PRACTICAL DEMONSTRATIONS will be given:—

1. Chemistry—By A. W. Hofmann, LL.D. F.R.S., &c.
2. Metallurgy—By John Percy, M.A., F.R.S.
3. Natural History—By T. H. Huxley, F.R.S.

4. Mineralogy—By Warrington W. Smyth, M.A. F.R.S.
5. Mining
6. Geology—By —
7. Applied Mechanics—By Robert Willis, M.A. F.R.S.

8. Physics—By John Tyndall, F.R.S.
Instruction in Mechanical Drawing, by Rev. J. Haythorne Edgar, M.A.

The Fee for Students desirous of becoming Associates is 30l. in one sum, on entrance, or two annual payments of 20l., exclusive of the Laboratories.

Pupils are received in the Royal College of Chemistry (the Laboratory of the School), under the direction of Dr. Hofmann, and in the Metallurgical Laboratory, under the direction of Dr. Percy.

Tickets to separate Course of Lectures are issued at 2s. and 4s. each.

Officers in the Queen's Service, Her Majesty's Consuls, acting Mining Agents and Managers, may obtain tickets at reduced prices.

Certificated Schoolmasters, Pupil-Teachers, and others engaged in Education, are also admitted to the Lectures at reduced fees.

His Royal Highness the Prince of Wales has granted two Scholarships, and several others have also been established.

For a Prospectus and information, apply at the Museum of Practical Geology, Jernyn-street, London.

TRENHAM REEKS, Registrar.

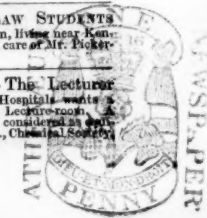
MESSRS. MACMILLAN & CO. have the honour of announcing that they have been appointed PUBLISHERS TO THE UNIVERSITY OF OXFORD;

and, on and after October 1st, all Publications issued from the Learned Side by the Delegates of the Clarendon Press will be supplied by them.

. Catalogues may be had on application.

READING LAW.—TWO LAW STUDENTS received as BOARDERS by a Clergyman, living near Kensington Gardens. Gravel soil.—Address H. P., care of Mr. Picketing, 196, Piccadilly, W.

CHEMICAL EDUCATION.—This Lecturer on Chemistry at one of the London Hospitals wants a PUPIL-ASSISTANT for his laboratory and lecture-room. A competent knowledge of the science would be considered an advantage to a person, to whom the post of Lecturer in Chemistry, Burlington House, Piccadilly, W.



XUM

THE QUARTERLY REVIEW.—ADVERTISEMENTS for insertion in the Forthcoming Number of the above Periodical must be forwarded to the Publisher by October 3, and BILLS by October 5.
John Murray, 50a, Albemarle-street.

WESTMINSTER REVIEW.—ADVERTISEMENTS intended for the OCTOBER NUMBER should be sent to the Publishers by the 24th; BILLS by the 26th inst.
London: Trübner & Co. 60, Paternoster-row.

THE BRITISH QUARTERLY REVIEW.
No. 78.—ADVERTISEMENTS intended for the forthcoming Number of the above, should be sent to the Publishers by the 24th; and BILLS by the 26th inst.
London: Jackson, Walford & Hoddier, 27, Paternoster-row.

NATIONAL REVIEW.—NEW NUMBER.
—ADVERTISEMENTS intended for insertion in the forthcoming Number of the above Review are requested to be forwarded to the Publishers by the 34th; BILLS and PROSPECTUSES by the 26th inst.
Chapman & Hall, 193, Piccadilly.

TO LIBRARIANS, SECRETARIES, and MANAGERS OF BOOK CLUBS.—THE PUBLISHERS' CIRCULAR, instituted 1837, contains the official record of every Book published during the fortnight, giving a transcript of the title-page, number of pages, plates, and publisher's name, accompanied by advertisement lists from each publishing house, authentic literary intelligence, and announcements of forthcoming Works. Issued on the 1st and 15th of each month, and forwarded regularly post free to subscribers. Subscription 6s. per annum, town delivery; 8s. per post, paid in advance.
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Just published, 3s. 6d.
JOURNAL of the STATISTICAL SOCIETY for SEPTEMBER, (Vol. XXVI, Part III.)

- Contents.
1. Dr. GUY.—On PRISON DIETARIES.
2. Mr. C. WALFORD.—On AMERICAN FINANCIAL STATISTICS.
3. Rev. WM. EMERY.—EXPENSES of UNIVERSITY EDUCATION at CAMBRIDGE.
London: Edward Stanford, 6, Charing Cross, S.W.

MACMILLAN'S MAGAZINE,
For OCTOBER, 1863, No. 48, concluding Volume IX.,
Price ONE SHILLING,
Will be published on Monday, September 28th.

Contents.
LETTERS on INDIA from a COMPETITION WALLAH. Letter V.

A SOCIETY of ABERDEEN PHILOSOPHERS ONE HUNDRED YEARS AGO. By JAMES VALENTINE.
VINCENZO. By JOHN RUFFINI. Chaps. XLV. and XLVI.
QUEEN of HEARTS. By CHRISTINA G. ROSSETTI.
ON PHYSICAL PAIN. By FRANCIS E. ANSTIE, M.D.
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2. Ferguson on the Influence of Race on Art.
3. On the Creation of Man and Substance of the Mind. By Prof. Rudolph Wagner.
4. Pictet on the Origin of Indo-Europeans.
5. Ethnological Inquiries and Observations. By the late Robert Knox, M.D.
6. On the Application of the Anatomical Method to the Discrimination of Species. By the same.
7. On the Deformation of the Human Cranium, supposed to be produced by Mechanical Means. By the same.
8. History of the Proceedings of the Anthropological Society of Paris. By M. Paul Broca, Secretary-General.
9. On the supposed increasing Prevalence of Dark Hair in England. By John Beddoe, M.D. F.R.S.L.
10. The Abbeville Jaw. By M. A. de Quatrefages.
11. Miscellaneous Anthropological.
12. Journal of the Anthropological Society of London, containing Papers by Prof. Marshall, Prof. Busk, Mr. Bollaert, Mr. Winwood Reade, Mr. C. C. Blake; Reports of Discussions before the Society, &c.
London: Trübner & Co. 60, Paternoster-row.

Now ready, price 1s. 6d.
ATLANTIC MONTHLY, No. 71.
SEPTEMBER, 1863.

- Contents.
The Puritan Minister.
Thorau's Flute.
Mr. Martin's Disappointments.
Robert and Clara Schumann.
The Freedmen at Port-Royal.
No and Yes.
The Mather Safe.
The Tertiary Age and its Characteristic Animals.
The New Sanagers.
Thomas De Quincey.
Mrs. Lewis.
Lyrics of the Street.
Interesting Manuscripts of Edmund Burke.
Harvard Heroes.
Who is Roskuck?
Reviews and Literary Notices.
London: Trübner & Co. 60, Paternoster-row.

NOTICE.—THE THIRD and CONCLUDING VOLUME of the Rev. W. DENTON'S COMMENTARY on the GOSPELS, for the Sundays and other Holy Days of the Christian Year, is now ready, price 13s.

Vol. I. ADVENT to EASTER, price 15s.
Vol. II. EASTER to the SIXTEENTH SUNDAY after TRINITY, price 14s.
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NOTICE.—The Rev. PETER YOUNG'S DAILY READINGS on the LIFE of OUR LORD and SAVIOUR JESUS CHRIST, is now ready, in 2 vols. 8vo. Third Edition, price 21s.
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POEMS and SONGS of HUGH M'DONALD,
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PETIT VOCABULAIRE and FRENCH GENDERS, printed in red and blue. 2s. 6d.

DE PORQUET'S SYSTEM of TEACHING FRENCH. 3s. 6d.
London: Simpkin, Marshall & Co., and may be had of the Author at his Scholastic Agency, 14, Tavistock-street, Covent-garden.

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Letters, from the Years 1833 to 1847, of Felix Mendelssohn-Bartholdy. (Leipzig, Mendelssohn; London, Williams & Norgate.)

THOUGH no one can accept this second volume of Mendelssohn's Letters—a sequel to the first—as standing in place of a biography,—though every one must regret the delay of his survivors in producing such a befitting memorial, seeing how many of those have already passed away who could have enriched it with material now for ever out of reach,—the value of this new revelation exceeds that of the former one. Such a picture of ripe manhood, succeeding to a youth of brilliant promise, as it affords, has seldom been displayed. Mendelssohn's impressions of Italian, French, and English travel were fascinating by the spirit of enjoyment which they breathed, by the rapid acuteness of the writer's observation, by his power of rendering, with a few happy touches of lively, poetical, discriminating language, the magnificent shows of Nature, the precious works of Art, the distinctive peculiarities of character, no matter what their sphere of demonstration. Here we have the golden fruit of that travel and those experiences. Here, after having been shown the aspirant in the fresh and eager pleasure of his wandering apprenticeship, we see the artist in the triumphant and generous mastery of his craft.

We fancy, however, that the picture might have been yet fuller and brighter than it is. It is impossible not to feel for those who have read the first letters with some knowledge of the subject, and who, while reading them, discerned editorial indiscretions in no respect consistent with the general tone of caution assumed. Whereas many passages and persons were avoided with scrupulous delicacy, others, claiming more consideration and reserve, were printed and exhibited without mitigation, in a spirit savouring rather of pique against some who are living than of respect for the feelings of the dead—who was the foremost of men to confess and to regret the injustices of a gifted boy's impertinence, into which he must have been more than mortal not to have been hurried by his spirits, his precocious knowledge, and strong artistic convictions. To take but one instance: nothing could be in worse taste than nakedly to print the sarcastic criticisms on 'Robert le Diable' in a record from which so many things were omitted, and in which so many things are masked. Few except the initiated will be able to put a name to a certain musical companion of Mendelssohn's Roman life, of whose mistakes he wrote freely, and whose name is here considerably suppressed, out of deference to the feelings of the living. Why, then, should every ill-natured person have been invited to chuckle over the severe judgment flung out in the heat of youth against M. Meyerbeer? The German journalists have chuckled accordingly, and have pelted the composer of 'Robert' with Mendelssohn's sharp words. This, we repeat, is cruel to the dead as well as the living. No one that has mixed ever so slightly in Berlin society can be unaware of the spirit of that capital, which is cynicism in its worst form,—that of petty scandal among artists, aye, and among statesmen and philosophers too, such as may befit crones of quality but not honest and sincere men. The revelations of Miss Ludmilla von Assing, from Von Humboldt's letter-cases, would prove this, had not the fact been otherwise notorious. In Spontini's time, a whisper was allowed to pass round that

the real author of 'La Vestale' had been disposed of by the crafty Chapel-master, who was reaping his laurels—so much was the Italian detested. It is no indiscretion to state that a *Montagu* and *Capulet* disunion reigned between the rival Israelite houses of Mendelssohn and Meyerbeer, both looking to the highest artistic honours and preferments which the Prussian capital had to offer. But we had a right to expect that such paltry rancour should have been buried in the grave of a great and good man; one who, in his mature life, did cordial justice to Spontini and to M. Meyerbeer (as we can attest from recollection); one, too, who, largely because of the pervading influences of bitter, and ungenerous, and disloyal *coterie*-tone, came, as we shall see, to avoid Berlin as a residence, with all its honours and appointments, pressed on him by the direct and flattering encouragements of royal favour, even though the city contained that dear family house to which his heart was drawn, as to a magnet, whithersoever his wanderings led him, and those beloved relatives without whose sympathy and appreciation the most brilliant success availed him nothing.

Still, after all the allowance which the above remarks imply as being necessary has been made, this book is unique in its portraiture of a musician's character. The beardless youths of to-day's Germany, who whistle away every great reputation of the past with a stupid ignorance,—borne out, it must be said, by their pretexts at composition,—who will call Mozart slow and pale, and patronize Beethoven as a pioneer, and admit Weber to be a folk's-composer, and yawn at Mendelssohn as a monotonous and shallow formalist, and yet dream and scream over some piece of absurdity by Schumann, or defend the monstrosities of Herr Wagner,—should be here rebuked (supposing any sense of shame lingers among them) by the exposure of the thoughts, opinions, and sympathies of the most German of Germans—of the truest of true men, who could prove his greatness as an artist by his catholicity in admiring forms of Art different from his own,—each according to its real worth, no matter whether it was old or new. Let us paraphrase what he writes about Chopin to his sister, Madame Hensel, in 1835: "I cannot deny, dear Fanny, that I have lately discovered that you have not been just enough to Chopin,"—giving excellent reasons for his admiration, and going on to tell of a curious Sunday evening, A.D. 1835, on which he played before Chopin the music of his then unproduced 'Paulus,' when, betwixt the two acts of the oratorio music, the Polish composer,—not at that time withdrawn, by bad health and bad Parisian influences, from public performance,—played, as an *entr'acte*, some of his *nocturni*. Later, Mendelssohn loved to play, and to exhibit these very compositions,—which one of the new pedants would have found disgusting, because not like his own work;—and to dwell on the peculiarity in the music, on the charm in the man, while neither imitating the peculiarity of the one nor emulating the charm of the other.

So, too, whether the great and real artist found something to admire in the technical treatment of the keyboard of the pianoforte by Döhler, or whether he did curious and admiring homage to the union of power, elegance and perfect mechanism in Herr Thalberg's pianoforte effects,—he was always ready brightly to appreciate, willing to learn, in nowise to be swayed or carried away by any predominant fashion, but ready with love, ready with reason, ready without envy to help, to bring home (that home being always Germany) the best of the best, no matter what the country of birth

might be,—no matter how different the usages which separated one musical world from another. He was prepared to try the difficult conquest of the Grand Opéra of Paris. He enjoyed practising on the field of success which he had conquered in England. Here is another encounter which shows the man in all his geniality:—

Yesterday (the date is Frankfort, July, 1836) I went early to Hiller's. Who is sitting there? Rossini, stout and broad, in the most charming of Sunday humours. I know truly few men who can be so amusing and full of spirit as he when he will. * * I have talked with him about getting the Mass in a minor and other things by Sebastian Bach sung for him by the Cecilia Society;—that will be too rare, the Rossini wondering at Sebastian Bach! But he thinks 'tis as well to do as the people of the country do,—and when he is among wolves will howl.

A closer knowledge of the author of 'Guillaume Tell' would have taught Mendelssohn that the Pesarese *maestro* did not express interest in Bach as an act of mere complaisance. It is only of later days that the universality of Signor Rossini's musical knowledge and the retentiveness of his memory have come to be known in all their fullness and force. This trying Bach on the Italian recalls another experiment of the kind, made on another composer of another country, whose pretensions to the highest musical knowledge and the utmost severity of taste may be well called amazing. When visiting Mendelssohn, he, too, without any air of howling when among wolves, expressed no common curiosity about works of Bach unknown to him—the eight-part Motetts among the number. Mendelssohn collected these and sent them to the hotel where Z— was staying. When they met again, Z— was duly oracular on the subject: "But do you know," said Mendelssohn, who used to tell the story with infinite humour, "the music came back to me without his having even untied the strings of the parcel!"

Too few letters referring to Mendelssohn's residence at Düsseldorf are given. Yet that was one of the most interesting periods of his life, that which preceded the universal acknowledgment of his genius. He was then, too, in closer connexion with theatrical matters than at any later period, having even, during a short period, some share in the direction of the Opera conjointly with Immermann, and dreaming even then of writing "Tempest" Music, as a sequel to the 'Midsummer Night's Dream' Overture. Difficulties and troubles arose, as they are too apt to do, in the weary world of dramatic enterprise; the failure, too, of an opera produced at Berlin—'Camacho's Wedding'—may have had its part in damping such ardour in the cause as he possessed. Be this as it may, however, instead of Mendelssohn's opera, which he was always talking of writing, there came his oratorio 'St. Paul,' which was produced for the first time at the Lower Rhenish Whitsuntide Festival at Düsseldorf, and first in England, not at Birmingham, as the editors of these Letters have stated, but at Liverpool. One critic only, but he was a writer whose prejudices were passions, the late Gresham Professor, made light of the work because it was not Spohr's, and, with an acumen which it is amusing to call to mind, balanced it in the scales of wisdom against an oratorio by Mr. Perry—giving, on the whole, the preference to the latter; but the voice of all England and all Germany was against that arrogant man. There could be no longer an instant's doubt that a star of the very greatest magnitude had risen. The immediate success of his oratorio seems honestly to have surprised

Mendelssohn. It assured his position,—which was thenceforward to the day of his death such an one as few, if any, musical artists have ever occupied. He had a home everywhere among the best of the best. In this country he exercised a sort of fascination, which has still not passed away. He had admirers enthusiastic enough to collect every possible memorial, not of himself alone, but of all belonging to him. During a quarter of a century, he was the musical type or pattern by which every young beginner anxiously modelled his music. Well would it have been had our young men modelled themselves after his indefatigable industry, his unswerving sense of duty, his upright courtesy, his charity, his resolution to gather knowledge and to recognize what was good in Art, no matter whether it agreed or disagreed with his own individuality! These selected Letters only display this phase of his character partially. They tell how keenly he relished the Shakspearian Readings of Mrs. Fanny Kemble—how he was enchanted with a player on a poor little instrument of straw and wood, one Herr Guzikow; but they do not show what real pleasure he could also take in a thing so perfect of its kind as the riding of an equestrian, M. Paul Cuzent, for whose performances he actually wrote music (now, we suppose, lost). Cuzent must have been a superior man, with better ambitions than usually go round in the ring. He retired from the booth, and betook himself to the study of music and composition. An operetta by him made its way to public performance at the Théâtre Lyrique of Paris; but he followed his patron and friend before he could work out a second career.

While we are indicating blanks which remain to be filled up, the number of which makes the record of a life so richly noble, so necessary, we may call up as an illustration an evening in which the composer of 'St. Paul' sat like a delighted child at the corner of a pianoforte, to be regaled till the "small hours" by the inimitable and always artistic whimsies of Mr. John Parry. He would not let them come to an end. "Now, a little more—now, pray! a little more!" improvising betwixt show and show, with a vivacity and a readiness of invention, such as no royal person could have commanded. He was always, in brief, quickened to do his best by everything that was real,—superior to the beggarly feeling of the appraiser, of the pedigree man, of the martinet, who think, with *Lady Blarney*, that "there is a form,"—men who dare not move, and dare not enjoy, and dare not understand, till rubrical warrant is given to their pleasures.

There is small need to dwell on the influence which Mendelssohn's residence at Leipzig exercised over that somewhat Boeotian town (Boeotian in spite of its University, its fairs, and its publishing-houses). He made it the capital of musical Germany. The concerts there, in his time, were without peer. The players' instruments were poor, and their appointments not good: two deficiencies which he bent himself generously to improve, and which to some degree he did succeed in improving; but there has been nothing before or since comparable to his energy in research, his liberality in welcome, his power of keeping alive an audience a long winter through, without any false or foolish condescensions to the nonsense of the moment.

If Leipzig was Mendelssohn's capital as above described, he as its king could show royal hospitality. In a letter (date 1840) to his mother, he writes of a visit from Dr. Liszt in his best vein. Two men less like one to the other (both being consummate musicians) could not be imagined; but no one of the congregation who, by blind

wonder, have helped its oracle to lose himself, can be more outspoken than was Mendelssohn, in tribute to the marvellous powers of hand and memory and heart belonging to the guest at Leipzig. And delightful is it, though a little melancholy to those who have a recollection of similar hospitalities, to meet here with Mendelssohn's postscript to all he had written to his mother, in the form of his tale of a party given by him to Dr. Liszt, in 1840, at the *Gewandhaus*, to three hundred and fifty guests, at which were "orchestra, chorus, bishop (the drink known by that name), cakes, Meerestille overture, psalm, triple concerto of Bach (played by Mendelssohn, Hiller and Liszt), choruses from 'St. Paul,' fantasia on 'Lucia di Lammermoor,' 'Erl König,'—the devil and his grandmother." But the hospitality did not imply acquiescence on the part of the man who lovingly erected a monument to Sebastian Bach under the shadow of the *Thomas-Kirche* with any of his guest's feverish vagaries, which ended in the discovery and patronage of Herr Wagner as the great latter-day musical prophet of Germany.

Instead of paraphrasing letters, it may be better for the moment to continue calling attention to the incompleteness of these memorials of a great man's life. We have to pick our way, by aid of some small knowledge, towards the issue of the success of 'St. Paul,' and the achievements marking the residence of the composer of 'St. Paul' at Leipzig, during which time Mendelssohn helped so many bounteously, and helped himself so modestly. As life advanced, however, and with it his consciousness of life's duties and his own powers, it became obvious to him that he could not be a mere mouthpiece to the German winds that blew from all the four quarters of the compass. It was delightful, no doubt, for every one else,—whether such guest was Chélaré or Marschner, or other unlucky man whose success had been chequered by the caprices of German popularity,—or whether it was a rising composer from the little-known north, such as Herr Gade,—to find a ready welcome—a great artist sitting at the gate, waiting to produce, with all his heart and soul and spirit, all that new-comers, young or old, could offer. It became obvious, even to a man so liberal as Mendelssohn, that, while directing those Leipzig concerts, he was in no small degree devoting his life to others, whereas a life of his own was waiting for him. Thus, after having as conductor raised a second-rate orchestra and a series of dull concerts to a brightness and a notoriety which, as has been said, were without parallel, the time came when Mendelssohn felt that he must live for himself; and that he could serve the great cause of German music better by asserting himself as a composer than by being the usher and interpreter of others. Accordingly, he slackened his intercourse with the people of his capital as a maker of music for their pleasure. He was, by this time—the later period of his life—sought for, persecuted with attentions, it may be said, on every side, by the great and the powerful. It was not possible that such a man could be allowed to live his own life and to work his own works without reference to courts, or orders, or appointments. So that, after the 'Lobgesang' had carried out and enhanced the reputation made by the 'St. Paul,' and after a small mercantile town had been virtually made the centre of German musical creation—thanks to the presence there of an original and conscientious man of genius—it became a necessity that such a man as Mendelssohn should not be longer overlooked. He was to be attached to the Court of Berlin at any price.

History may possibly do more justice than

is the fashion of the hour to the memory of the late King of Prussia, as a monarch who, during the early part of his reign at least, had liberal views, if visionary, in regard to literature, science and art,—and who did his best to make his chilly and pedantic capital less chilly and pedantic by gathering to it some of the best men of Germany. His wisdom, however, fell short of his aim, because his personality and vanity were stronger than his wisdom. His patronage was too despotic. He was too much given to meddle—to occupy the gifted persons he had enticed to Berlin or encouraged there over chimeras and whimsies of his own finding out, from which no permanent result could possibly arise. His favourite architect, Schinkel, thwarted in the execution of many of his best designs (and whose reputation has suffered from the restraining economy of his master), was, nevertheless, commissioned to waste time, thought and ingenuity in devising plans and working out details for a new capital, as though there was any chance of its being built, supposing even the money had been in the treasury. Mendelssohn, again, was to be employed on tasks only a trifle more genial—tasks almost as useless as any which a musician so conscientious as he was can undertake,—even though they were hailed by a Bunsen as inaugurating a new musical era. Translated Greek tragedies were to be revived and performed after the manner of the ancients, with choral and orchestral music by a modern writer,—though small use could be made of Doric and Lydian and Phrygian modes, as unfit for the time we live in as the masks and buskins of the Athenian stage. The composer's compliance gave to the world two great examples of difficulties surmounted, in the choruses to 'Antigone' and to 'Œdipus'; but let the best be made of them that Faith and Reverence can make, they remain still, and must remain virtually, so much dead matter,—at best representing a pleasure of which only the few and the gravely scholastic can partake in all its fullness. To be tied to such services, even had it been in a world where there were no such things as cabals, neither courtiers yawning in secret over the Attic feasts, imperfectly served, which were set before them by royal caprice, would by no means have suited one of Mendelssohn's independent spirit. None could know better than he that to be retrospective is one thing, to attempt to galvanize the shapeless remains (for to such do the relics of Greek music amount) of a bygone world—still more, to substitute modern creation in their place—is another. To his court-service at Berlin we owe, it is true, that peerless setting of Shakspeare's fairy play, the 'Midsummer Night's Dream,'—the setting of the 'Athalie' choruses,—and (in another sphere) the noble unaccompanied eight-part Motetts for the Cathedral, which stand next to Palestrina's music; but these Letters show how he chafed and was vexed in the fetters which pretending lovers of Art tried to fling around him,—how, while Bunsen was encouraging him to expend leisure and ingenuity on pseudo-classical dressings of classical works (in which there can be no reality), his heart and mind were breaking away from every command of the kind, however seductively couched. After vain attempts, at the instance of many mistaking friends, to reconcile two impossible things, free agency and court-service, he retired from the fruitless struggle. It is impossible to cite anything in the whole library of letters written by great men more noble in tone, more direct in utterance, more respectful, without a touch of sycophancy, than those having reference to Mendelssohn's withdrawal from Berlin. On his being pathetic-

ically adjured not to be a traitor, not to desert his king as others were doing, he replied that, while he loved his country and honoured his sovereign as thoroughly as the best of them (though he was only a musician), he could most efficiently prove himself a good subject by free labour in the wide field of Art, as his own instinct led him, and not by attempting, against his better judgment, faded and false modern classicalities, for the poor purpose of giving a learned and refined air to the Potsdam and Sans-Souci of the nineteenth century.

While these negotiations were going on, he was busy over the sacred masterpiece of this century—his second oratorio. What a year was that which brought 'Elijah' to light! To show how little these Letters will stand in stead of the Biography that should be written, it may be pointed out how meagre of necessity are the notices of the busiest period of Mendelssohn's life as a creator and a conductor,—the year when within a few weeks were crammed a musical festival at Aix-la-Chapelle, with Mdlle. Jenny Lind,—the production of that excellent Catholic hymn, the 'Lauda Sion,' at Liège,—the Singing Festival, with upwards of three thousand male voices, at Cologne, over which he presided,—and the hasty bringing out of 'Elijah' at Birmingham. Those were weeks full of animation and event—perhaps the culminating time of his triumphs as an artist; and as such relished by him with an exquisite heartiness. He was then pursued by artists and admirers from every part of France and Germany; and would tell, with infinite humour, among other encounters, how, while looking at the Archbishop's tomb in Cologne Minster (a building for which he entertained an admiration amounting almost to a passion), he was drawn back to the world of "lamp-oil and orange-peel" by the appearance of a composer of no mean merit, Onslow, and the euphuistic and mannered, yet not insincere, compliments of that courtly man!

So long did he loiter, naturally beguiled by the excitements of the summer, that a part of 'Elijah' was brought to London, at the last moment, in fragments; its composer by no means considering his work as complete, not having made up his mind as to some of what are to-day considered its favourite portions. It is a fact that he spoke of the possibility of leaving out that delicious air, "O, rest in the Lord," by which he seemed to set little store, but was persuaded by his friends to wait and see the effect produced by it.

Of all these things, the Letters published give only a meagre account. We must here stop, however,—probably to return to the book on some future day; certainly frequently to refer to the treasures of wit, thought and instruction which it contains. Meanwhile, it appears to us the duty of the time is not so much to point out this story or the other fancy, as to urge on the survivors of so great and so complete an artist and so good a man, that they are indulging themselves, not showing affection for him, by withholding such a full biography as is a duty to those who inherit the name of Felix Mendelssohn. The catalogue of his published works, though drawn out by Herr Rietz (his trusted friend), is not correct, and for a simple reason: there are English works omitted, published in London, which he may have failed to enter in the list kept by him for the most part so carefully.

Eleanor's Victory. By M. E. Braddon. 3 vols. (Tinsley Brothers.)

THE faculty of being able to produce a story that can hold the reader from the beginning to the end by the force of the curiosity inspired to know

what is coming next, and what will be the end of all,—holding the reader as fast as the Ancient Mariner held the man destined "to listen till his tale was told," is a great power. It is a gift special and by itself,—able to exist in combination with the utter nonsense of the story, with the absence of all probability or coherence in the incidents. It is a power like that by which the few bits of worthless glass in a kaleidoscope seem like wreaths and stars of precious gems: it is quite distinct from any intellectual value in the fascination. Miss Braddon possesses this power to write tales which force the reader who has once begun them to continue through every page to the end, in spite of the protests of commonsense and possibility. She shows evidence of a higher faculty than this; she has the power to draw character, and she has some experience of her own heart, which gives her an understanding. It is a pity that these higher powers are left in abeyance, that they should be merely evinced in slight and transient indications, being overborne by the desire to produce strong melo-dramatic situations. Truth to human nature is sacrificed for the sake of a stage effect, which would *act* well, and produce the startling brilliancy possible only behind the footlights.

'Eleanor's Victory' bears indications of great ability turned to vulgar use. Instead of character, we have stage properties, dresses and decorations which are not "altogether new for the occasion," as the play-bills have it. Miss Braddon is throughout beset by the consciousness that her story *must* be adapted for theatrical purposes, and to her conviction of this necessity she has sacrificed all the higher qualities of a work of fiction. The story is highly coloured, with distinctly-marked characteristics for each personage. George Vandeleur Vane, the spendthrift of the Regency, the broken-down dandy, the ruined extravagant gentleman of the old school, who has run through three fortunes, and who is beguiling his shabby-genteel poverty with the hope of inheriting another estate from an old college friend, who had once made him a romantic promise, is very well described. The tender filial love with which his daughter regards him, and the senile affection of the old man for his beautiful child, the mixture of devotion and selfishness, the weakness and vanity of his nature, are touched in a masterly way, and prove that Miss Braddon understands and has sympathy with the inconsistencies of human nature. Eleanor herself is a spirited sketch; she resembles Lady Audley in person and in her powers of attraction; she is good, honest, true; but Lady Audley is the type after which she is drawn. The meeting of the old man and his daughter—when Eleanor comes back from school, to be, as she hopes, her father's companion and guardian angel,—is very good, and gives in a brief, clear, incisive manner a picture of their whole life. The letter from his prosperous daughter, Mrs. Bannister, Eleanor's half-sister, is admirably true and characteristic; the grudging gift of a hundred pounds to pay for Eleanor's admission to a finishing-school, and the cold, insolent, commonsense of her exhortation to her father not to spend it himself, are good, not only as indicating character, but very skilful as preparing the way for what is to follow. Poor George Vandeleur Vane, so incapable of deliberate dishonour and so weak to resist the least temptation, goes to receive the money the next day, and takes his daughter to the *pension*, intending to put the money out of his own power and out of harm's way. Madame is out; the father takes his daughter to see Paris sights, to dine in a fine *restaurant*; they are very happy, and the character of George Vandeleur Vane is charm-

ingly in keeping. The book is very clever up to this point,—but at this point the demon of melo-drama steps in. As the father and daughter are walking along the Boulevards, on their way to the Porte St.-Martin, where Eleanor is to see a play, they meet two men, who claim her father's fulfilment of some mysterious appointment which he has, it seems, broken. He sends Eleanor back through the Paris streets, alone, and utterly ignorant of her road,—and goes off with these two men, one of whom is an Englishman. Eleanor goes back with a heavy heart, but stops at a book-stall to read; is accosted in amazed accents by an old English friend, whom she has known since her infancy,—a good Samaritan, or rather Bohemian; a scene-painter, and adapter of French plays for the Phoenix (alias the Surrey) Theatre. This sketch of Dick Thornton is very spirited and pleasant: indeed, there is a kindly feeling throughout all Miss Braddon's characters, which is one secret of her favour with readers. Dick Thornton, though not guiltless of being designed with an eye to stage resources, is an excellent character; he is Eleanor's good angel; he takes her back to her father's lodgings, over a butcher's shop, and promises to come to see her the next day. Eleanor sits up for her father; she is accustomed of old to his late hours; and this picture of her sitting up and keeping herself awake by reading an old tattered French novel is both clever and skilful, for the background of outrageous French romance makes the situation of Eleanor seem almost like real life. Meanwhile, Dick Thornton has gone home to work at making models of the scenes in the grand drama, 'Raoul l'empoisonneur'; there is good sketching in this, and very true to the actual life of a journeyman playwright. In the course of the day Dick goes to keep a promise he has made to a friend, who wishes to have actual information about *La Morgue*, for the purposes of his new novel; he having a vague idea that it must be as large as Westminster Abbey, and not unlike that edifice on the outside. All this is well told. In the Morgue he finds the body of George Vandeleur Vane. Before he can gather his senses together, he comes upon Eleanor wandering about in search of her father, who has not been home. Dick behaves with sense and goodness; he writes to the hard-hearted half-sister, and to his aunt, who had known Eleanor all her life. The sketch of Dick Thornton and his aunt the Signora, the poor suburban singing-mistress, shows that Miss Braddon can be true to life when she pleases. He and his aunt nurse Eleanor through a brain fever, the half-sister sending a modicum of money for her father's funeral and necessary expenses. The time comes when Eleanor must be told of her calamity. Her father had gone into a gambling *café* with the two men, and lost all the money intended for Eleanor's schooling. Unable to endure his own remorse, he had poisoned himself, leaving only a torn and incoherent letter to his daughter, telling her he had been robbed and ruined, and bidding her avenge him on his murderer, whose name is only half written. The effect on Eleanor is maddening; her love, her sorrow, her indignation, bring on a passionate hallucination, under which she believes her father has bequeathed her a solemn injunction to revenge his end. She accepts it as a sacred duty, and swears never to cease from the search until she has succeeded in finding her enemy, and wreaking vengeance upon him. After this point the story, without ceasing to be interesting, becomes feeble and theatrical; it falls into scenes, and is of the stage *stagey*. Possessed by the fixed idea of her revenge, Eleanor never loses

her purpose. By an accident which *might* have happened in real life, but which was inevitable in this novel, she is thrown upon the track of her father's old friend, Maurice de Crespigny, the same who had promised to leave him his fortune; she discovers the missing villain in the son of the lady to whose ward she has become musical governess and companion; indeed, he falls in love with her, and she narrowly escapes reciprocating it—only some trick of manner recalls one of the men she had seen lure her father away on the fatal night, betrays him at the moment, and she becomes more implacable than ever. He proves to be a very poor villain indeed—not half worth hunting to death. He is not very black, and his blackness is not indelible, for it all washes out at last. He had not murdered the old man at all, only cheated him at cards; and even into that he had been tempted by a companion worse than himself. When Eleanor discovers him, he has come home to try if he can find favour with his rich relative, the same Maurice de Crespigny under the shadow of whose large fortune he has been brought up.

Eleanor marries a very good man of wealth and position, with the object of following up her design of vengeance; but all this part of the story breaks down. Launcelot's forgery of the will, and abstraction of the real will from Eleanor at the moment of her denunciation of the villain, form a very poor and threadbare stage-trick, ineffectual even as a *coup-de-théâtre*. The jealousy of Eleanor's husband, who naturally feels indignant at being told by his wife that she only married him to further her revenge, might have been made more of with advantage. Eleanor's flight and subsequent adventures are utterly foolish. The recovery of the stolen will, Eleanor's reconciliation to her husband, her triumph and magnanimity, follow as a matter of course; but the whole of the latter part of the work is ineffective. The interest of the reader is diverted from the main course of the story by the introduction of two comedy characters, the like of whom could not exist for one moment except in a farce, where all the laws of nature are suspended.

'Eleanor's Victory' is, as a whole, inferior in force and interest both to 'Lady Audley's Secret' and 'Aurora Floyd.' There is less substance in the plot, and far less interest in the working out; it is a weaker work. There are, however, incidental touches which prove that Miss Braddon has done herself great wrong in accepting a hasty success and the applause of theatrical managers, eager at all costs for an "exciting" novelty,—to barter for the high prices and ready money of such a success as this, the permanent position which she might have obtained among the English writers of fiction whose works live after them. Miss Braddon seems to have made her election; and we cannot but feel regret to see so much talent turned to so poor an account.

Poems and Songs. By Hugh Macdonald.
(Glasgow, Love.)

It is a misery to find a good cause, which requires delicate treatment, placed in the wrong hands. The writer of Hugh Macdonald's *Memoir* means well, but has a Brobdingnagian bad way of showing it. It is apparently written in the early cock-crow of dawning youth, and in the spirit which can see a Burns in every village rhymester of all Scotland. There was no need to mount upon stilts of this height for a tall talk on such a quiet genial subject. The discourse and its style are ludicrously disproportionate to the matter which follows. Hugh Macdonald was one of the most

modest and amiable fellows in the world, and he would have shrunk back aghast from this attempt to clothe him in the suit of an intellectual giant. The Introducer looms on us so hugely himself that the poor Poet is dwarfed, instead of being enlarged, by his friend's presence, and almost lost sight of. Young Glasgow introduces his subject, or rather himself:—"It was 'a raw and gusty day,' the rain fell in torrents, and 'the wind blew as 'twad blawn its last,' yet three hundred men of mind and merit, kindred spirits to the beloved dead, did battle in a long and straggling row with the boisterous elements, and 'bode the pelting of the pitiless storm,' till they saw the mortal part of Caleb committed to the dust. Three years after that memorable and mournful funeral, we find that the history of the departed bard is still to write. Shall his literary friends take blame to themselves that the work has been so long delayed? We trow not." We trow that some of them should take to themselves both blame and shame for having allowed this writer to ascend and hold forth from the top of the pillar of his friend's fame, which he is calculated to turn into a pillory.

Again Young Glasgow writes: "Well can we recall his genial presence in a company of local celebrities, when 'he was the king amang us a', and evinced the enviable combination of a fellow of infinite jest, whose jokes and humour 'set the table in a roar,' with the intellectual giant, whose vivid eloquence entranced or electrified the meeting." So the writer informs us that he, himself, is a local celebrity. Would he had been content to remain so. But fancy poor Hugh Macdonald's feelings, with his keen sense of irony, could he have been present at this coronation! We happened to meet Hugh Macdonald some years ago, liked the man, enjoyed his humour, took an interest in the story of his life, and feel enough respect for his memory to wish him rescued from hands more fit to twist a fool's cap than to twine a crown.

He was, as we have said, of a most modest and genial nature—one of the many men in Scotland who, in the lowliest walks of life, will be cultivating a little plot of soil in which to grow the immortal flower of poetry, and, under the most adverse circumstances, will tend it with a love that would wring out the last drop of life to give colour to the wan, delicate blossom, and lean over it and fold it about with all the strength of their character to shelter and shield it from the nipping winter of poverty. It may often be a poor thing, but it is their own, and the offspring of a genuine love. To them it is a delight of the eye, a pride of the heart, and to them it smells sweet, though the rest of the world may pass it by as they would the merest wild flower by the way. There is frequently the eye of the poet and the heart of the poet, but the tongue is wanting to tell the world what these see and feel. Nevertheless, we believe this cherished love of poetry helps to make the poor peasant's life sweeter with its nestling purity, and hoards in the heart some little pearl of preciousness for a life beyond. There was more in Hugh Macdonald than gets adequate expression in his poetry. The world is more likely to find the man in his prose.

As we remember him, he was a small man who looked as though there was a keen spirit in the spare body, well knit by the many blows and much knocking about the world which had served to weld it into a greater strength. The face was somewhat hard, but the smile that came out of it was pleasant. The writer of this 'Memoir' speaks of the "cast in his eye," which he says made him "more amiable, roguish and interesting." Certainly a great deal of character

may exist in a cast of the eye, from that politic one in Lord Shaftesbury's—

So politic, as if one eye
Upon the other were a spy,
That to trepan the one to think
The other blind, both strove to blink,—

to this of Macdonald, which seemed to give his eyes a glint of more humorous light, as though they rather enjoyed the chance of making a little extra fun on the cross. Charles Lamb would have recognized the proper twinkle in those eyes. Macdonald was a well-read man, and knew much more than the usual run of poets belonging to the working-classes. He was very fond of poking about in out-of-the-way places for quaint specimens of human character. His mind was rich in legendary lore, and continually tickled into laughter with some choice waif and stray of the national humour. We remember his delight at the grotesque exclamation of the poor Paisley weaver, when he had climbed the heights of Goatfell, and saw the sublime scenery in all the glory of morning. "Eh, mon, Jock, are na the works o' God deevilish?" And how he ignited on rubbing against such an anecdote as the one he used to tell of the old Clyde boatman, who had floated down the river for many years before Steam had taken the wind out of his sails. One day a steamer came racing alongside his boat, and quickly passed him by with jeers from those on board. The old man looked with contempt so long as he could contain himself; but, when wound up as far as his feelings would bear, he burst out with his "Ay, ay, gang along wi' your deevil's reek. I am just gawn as it pleases the breath o' God!"

Hugh Macdonald was born in Runford Street, Bridgetown, Glasgow, on the 4th of April, 1817. His parents were very poor, and he was sent forth to work at an early age to increase, by a little, the family earnings. He learned to read as he best could, and in the absence of other books took to the fields and woods, hills and glens, upon high days and holidays. He was very early a rambler in all green places or nestling nooks, and knew every hoary ruin of man's work, or secret triumph of Nature's, round Glasgow city for many a mile away. He would trudge a long journey to see the first snowdrop of the year, the earliest violet, or finest bluebell that revisited some old haunt. Indeed, we think he was out in the cold on one of his pilgrimages to the snowdrops the day or so before he died. In his later writings he had become a sort of flower-gatherer for the city-folk; delighting them from time to time with a whiff of fragrance that lifted the veil of smoke for a moment, as it came fresh from a handful of Nature's nurslings, or breathed from the sweet slip of legend that he had found blooming in the rent of some grim castle-wall, or by the mounds of some old battle-field; a genuine lover of Nature, who came home from his courtship with the smell of her field-fragrance clinging to him.

Macdonald had a hard fight at times for the means of living, but he battled on with a sturdy and cheery spirit. We are told that he loved twice, married his sweethearts one after the other, and was happy with both of them—the lucky fellow! One was early "wede awa"; from the other he has been taken at the age of forty-three. She was left with a family of five children. Various efforts have been made by Macdonald's Glasgow friends to raise some provision for those dear ones that he loved and left behind. Nearly a thousand pounds have been collected for them, and this book of poems has now been published with the view of adding to the fund, as we hope it may.

We prefer Macdonald's prose to his poetry, and quote part of his account of a visit which

he made to Prof. Wilson. He always looked back on that occasion as the top-gallant glory of his career:—

"And now I must say I felt rather afraid to venture into the presence of the redoubted Kit North, my heart beat rather thickish when I thought of my hardihood; however, there was no drawing back now, I must go on. * * In going up the stair to the great man's study, his *sanctum sanctorum*, the palpitating symptoms threatened to return on me; but the moment I was shown in, and saw his noble intellectual countenance brighten with a smile of welcome, as he shook me warmly by the hand and led me to a seat, saying at the same time that he was very glad I had called, I felt myself quite at home. He was in his workshop among his books, which were scattered about in all directions in glorious confusion, none of your gay glittering binding ranged for show, but mostly 'scuft,' and bearing the marks of having 'seen service.' He sat in his easy chair, with a good stout cudgel in his hand. Fillan's bust is very correct; I would have known him by it, although I had never been told who I was speaking to. His long yellow hair, now silvered and thinned by time, hanging carelessly over his neck—his fine manly features, and broad high dome-like head, would have pointed him out at once as the mighty Christopher. He is becoming rather fat and corpulent; and when he threw himself back, during our conversation, in his chair, with the leg resting on the other, he brought Shakespeare's worthy Sir John, who was not only witty himself, but the cause of wit in others, forcibly to my mind. Indeed, I felt above myself, as if he had not only genius himself, but that for the time he had inspired me with a portion of his glorious spirit. He said that from my letter and poetry he had looked for an older man; that I was still a very young man, &c. Enquired very kindly after my circumstances; was very sorry to hear that I had lost a wife. Said that a great many young men sent him verses, in general the greatest trash—that they either would not or could not think for themselves. Said that he had been pleased with both my letter and verses. * * Said that he had made up his mind at once, on reading them, to see me; and again said he was proud I had called. He then read over 'the birds,' verse by verse, making remarks on each. 'The lark that sings the stars asleep:' Did I mean to say that the lark sung after the stars begun to shine? I said no; but that this bird rising in the early morn before the stars begun to fade, and continuing to sing while they were one after the other disappearing, might in a poetic sense be supposed to sing them asleep. Said it was beautiful, but did not strike one at first. 'The merle that wakes their beam:' He had often admired the song of the merle while he was wandering in the soft simmer gloamin'. 'The wagtail by the forest-spring or lonely waterfall:' Said that he had been once taken to see a painting of a waterfall, by a very clever artist, one Harvey, that he had noticed a bird sitting on a stone at the bottom of it; he had turned to a friend and said, this must be a wagtail. His friend, who was a naturalist, said, No; it is a waterpiper or osel; and that this bird was more frequently found in these situations than the wagtail. I would not agree to this; said that what I had written was from actual observation. That the osel was a comparatively rare bird, but that it was always to be seen walking about the margin of the lonely fanns; and that I saw several last time I was in Killoch Glen. Said he knew that sweet little glen, and he was glad I had stuck to my point, as his observations and mine were in accordance with each other. 'The red-breast wailing sad alone:' He did not think the robin's song a sad one. When he lived last in the country, one came morning and evening, and sung sitting on the top of his pig-house, and he always thought it a very lightsome and blithe song; he used to be quite charmed with it, but singing, as it did alone, at the fa' o' the leaf, there was no doubt but it excited melancholy feelings—this was wholly owing to the associations however. I said it was probably so, but it appeared sad to me, and I wrote as I felt. I said I had been to see poor Ferguson's grave that morning; and

while musing there, a red-breast had burst into song on a poplar tree in the churchyard, and that it had struck me as a very sad song indeed. He assented. 'Familiar as a mother's voice:' He was not quite sure of this—there was familiarity in a mother's voice, but there was a great deal more; it might pass however. 'Matchless mottled breast:' Thought it would be better without 'matchless.' 'Wells of glee' was a strong phrase, but beautiful, applying both to throats and merle, and he thought there was strength enough without 'matchless.' * * These are the principal remarks he made on the piece—it was well worth the pains of polishing, and all short poems should be attended to in this respect. When he had read it, he folded it carefully up, placed it in a small rosewood box lying on the table, saying at the same time, 'I must take care of this.' He asked what part of Paisley I worked in, and said he was sorry to go to that place now—the old familiar faces were nearly all gone, even the houses, he scarcely knew them now. There were only two families that he knew—the Lonses in the Sneadon, and some old ladies named Orr, somewhere in Causeyside. He minded the Lonses, they came from England when boys; and he remembered very well, that he envied their roast beef and plum-pudding dinner, when he only got his parritch and milk. When he was last in Paisley, he went to see the garden outside the town, where he used to go for gooseberries, and to look for birds' nests when a boy. He had gone into some old haunt of his childhood (a garden), when an old woman came out and looked after him, as much as to say 'I'm no very sure about you'; he said he was glad to walk off. He had known very little of Tannahill until very recently. He said he had left Paisley when a boy, before Tannahill's time, and was in England for a lengthened period; and somehow, even when he came on visits to his native place, his friends had never spoken to him of the weaver bard. Talking of Wordsworth, he said that he had met him when a young man in England; Wordsworth's poetry was then very much ridiculed, even his most beautiful productions. I said that Wordsworth was much indebted to him for the high degree of popularity he now enjoyed; that it was, for instance, almost altogether through his writings on Wordsworth's poetry that I knew anything of it. He considered this great poet had been unfairly treated, and he had done what he could to place his writings before the public in their proper light. He did not think that Wordsworth would ever be very popular, it was only the few who could devote a considerable portion of thought to his works, who could perceive the peculiar beauties of his poetry. * * So we shook hands, and I came away with a heart rinin' over wi' gratitude, pride, and love to the greatest mind I have ever met, or in all likelihood ever may meet in this world."

We trust that our opening remarks on the want of taste with which this book has been sent into the world may not militate against its success. That is not our meaning. In fact, it needs all the more support in consequence.

Madelon. By Edmond About. 2 vols. (Paris, Hachette & Co.)

WHAT say M. About's countrymen—are these charges proved? When the Citizen King was in mid-career, were Frenchmen and Frenchwomen the *coquins* and *coquines* which the author of 'Madelon' paints? The pens of modern French writers have left us little to imagine of the easy pleasures, the easy morals, the easy tongues, and the hard lives of fashionable Paris. The heroines of French romance are generally married women, who love away from home. The heroes are noisy *roués*, dashed with sentiment, and either rolling in wealth or starving in alleys. When the heroine is not married, she ought to be; that is, she ought to be, according to the dull notions of countryfolk and grandmothers. But there does not appear to be the slightest reason why she should put down her pony-equipage,—de-

prive herself of her suppers, her cards, and her company of bankers, counts and princes,—and settle into the common-place respectability of married life, while her credit—that is, her pecuniary credit—is good in Paris. Her jewelry is from Froment-Meurice—from whom else should it be? Can dame Honesty, with all her airs, her toss of the head and disdainful eyes, surpass the elegance of Madelon's robe, or the taste of her pony-equipage? Honesty owns that she cannot even keep pace with Madelon. Madelon is the rage. Wives and mothers rumble along the Champs-Élysées in their quiet carriages, and bite their lips when they see husbands and brothers and sons scrambling round the well-known blue pony-phaeton. There was a time when Madelon, shame-faced, seldom ventured from her hiding-place. Husbands, brothers and sons who were among her acquaintance hushed her name when modest women were by; and now men find Madelon's carte-de-visite in their sisters' album! Madelon is not a creation of to-day nor of yesterday; but it was only yesterday that she boldly presented herself to the world, and that wives and mothers raised their opera-glasses, to see whether she was still wearing the Scapegrace's diamonds. She laughed in their teeth, and she is laughing still, the hollow laugh that runs through the two repulsive volumes before us. Let us hasten to add, that M. About's work is always skilful, and in some places masterly. There was a picture in the Paris Exhibition of 1855,—the subject, a man burnt to death in his room. The roasted flesh was falling from his bones; the man's skull, charred, veined with red and glazed as with the sweat of his final agony, was a horror that could not be easily chased from the mind. The force and skill of the artist were unquestionable, and he had produced—a scene that would make a coroner sick. M. About has filled a canvas with fifty figures as horrible as that repulsive *chef-d'œuvre*. We have a menagerie of wild beasts in patent-leather boots. A few gentle and noble-hearted creatures show their noses, but they are speedily seized, and rubbed in the dirt.

Life in the capital and in the provinces is described as alike base and heartless. One or two figures of old-fashioned virtue peep through the fumes of town champagne and country beer; but the sots laugh at them, and triumph over them. A creature soiled and worn as a cabman's glove puts a family of saints to the rout.

M. About has exhausted the witchery of his palette in painting Madelon. We are presented with a lily, against the whiteness of which snow becomes amber. We approach, feasting our eyes upon the incomparable flower, and behold! the author, with a laugh, shows us a toad in the cup. The younger M. Dumas' Lady with the Camellias would not sit at the same table with Madelon. Madelon is not a *fille de marbre*, she is a *fille de boue*. About her we find a gallery of sensual rascals. Even for the Baron of Guernay, a noble bumpkin, we have but a slender share of pity, since he is party to an ignoble plot. The reader is in bad company directly he has opened the first volume. The bad company are, it is true, in high places; they dispose of millions—they occupy lofty positions. One or two hold up a rag which they call honour, and look down with superb disdain on the *canaille*; but the best of them are sorry specimens of gentlemen of any school or time.

The story is without beginning or end. We meet the heroine in all the gaudy splendour of successful *lorette*-life; and her splendour has not left her when we part from her. She passes through twenty fires and not a hair is scorched. Her companions fall like moths from a candle, but she makes her bow at last, lovelier than

when she first appeared on the scene. Heartless herself, she can break any heart. The noblest and most virtuous are not proof against her witcheries. She can make the miser open his coffers, and bless her while she casts the gold that was his life-blood out of window. The most exemplary son and husband will leave his aged mother, his good wife, and the children whom he adores, when she chooses to beckon. She is on the books of the police, and her adorers know it, and follow her still, like slaves. Public men become corrupt to please her. All her slaves are worldly men, whose selfishness is revolting: they all show themselves capable of various degrees of roguery, but the infamy of none is so successful as hers. The Prince of Armagne is a dashing sensualist, with gleams of good in him; and he is the only moderately reputable man who appears in the path of Madelon. But he entices her, out of vengeance, to dupe Jeffs, the miser and heartless discounter. This *fine fleur*, this gallant knight, helps Madelon to pass herself off as an orphan of a noble and irreproachable house, and trap the dirty and repulsive usurer of Frauenbourg into a marriage, by means of forged papers obtained by the help of officials who have been her favourites. The Baron of Guernay—whose life at home is the only wholesome bit of reading in the two volumes, with its picturesque plenty, quiet and hospitality—is in the plot to palm off an old courtesan on an unpleasant neighbour as the spotless daughter of an ancient house; so that we have no pity for the Baron when he, in his turn, is snared and ruined by the presence of Madelon as Madame Jeffs at Frauenbourg.

It would be difficult to obtain a companion-picture to M. About's portrait of Champion. He is an eminently successful man. He reaches the apex of the pyramid as the lizard reaches it. He begins life as a fawning sycophant, and cheats the public so dextrously, that he wins a Professor's chair, where he shines as a moral philosopher—the said philosopher putting his tongue in his cheek while the crowd applaud the virtue he has clothed with so much eloquence. He wins an heiress, whom he fools; and she goes to the grave believing him to be the best of men. She leaves him all her fortune, and with it he makes his way to Parliament. Then he cheats his prodigal nephew Gérard out of his heritage, and thrusts him aside as *sous-préfet* of Frauenbourg. The old *malin* is, all this time, a model of the virtues—to the world. He is corrupt—he is a dextrous contriver of bubble companies—his soul is given to the worship of Mammon. He begrudges himself a new hat until he meets Madelon, when he dyes his hair, and takes a valet, and spreads a cloth of gold at her feet. The Jeffs', father and son, are misers of the most disgusting description. With millions, they live the life of pigs. They are dressed like peasants, are soaked in beer, and scented with the coarse tobacco of the country. Jeffs falls in love with Madelon at a ball given at Frauenbourg, at which she suddenly appears, in the company of an old reprobate, Gigoult, who is passed off as her parent. The Prince of Armagne, whom Madelon has repulsed, sees an opportunity for revenge. Madelon falls ill, and at once all her friends desert her. She pawns her jewels, and is reduced to severe straits. At last her maid, Fredegonde, persuades her to accept the brute Jeffs.

The appearance of Jeffs in Paris to marry the rich orphan of the noble family of De Fleurus, is described with revolting elaboration. All Madelon's old lovers have subscribed to give a *dot* to her in her character of Mlle. de Fleurus, of the Quartier St-Germain, where she

has taken apartments to carry out her fraud on the boorish country miser. She loathes him when he approaches her. He crawls from her splendour, to eat a two-franc dinner. On the wedding-day, the bride and her associates meet—to laugh at the bridegroom. They arrange to have a bachelor dinner in the house where the wedding-feast is given, and make the bride promise she will steal out and join the riot in her wedding-dress. She pretends to tear her flounce, and escapes to the bachelor party, where she finds the Prince of Armagne drunk. Even the waiter at the wedding-breakfast casts sly glances at the bride in memory of old times, and has reason to laugh at the bridegroom!

Madelon, at Frauenbourg, wife of the richest man in the town, revolutionizes the place. To the surprise of her old Paris favourites she finds Jeffs bearable. She makes his château a regal residence, and gives great feasts in exquisite taste. Jeffs is whipped into an exquisite, and gets drunk on fine vintages instead of country beer. With the help of M. Champion and Madelon (who wheedles the prefect, while the deputy obtains the dismissal of a too honest secretary), Jeffs is enabled to obtain concessions from the government, that make his fortune, and ruin his neighbours. The ruin of neighbours is distinctly foreseen; but it in no way affects the speculation of Messrs. Jeffs and Champion. They dig for peat, and deliberately look forward to the time when their operations will do infinite harm to the Guernay family. When Madelon has, at last, run away with the Baron of Guernay, the inundation comes, while the Guernay family are holding high festival, and the enemies of Jeffs are effectually ruined. The calamities accumulate. M. About does not offer his readers catastrophes as *hautes primeurs*; he gives a feast of them. Charles Kiss is killed with one of the Guernay children in the inundations; Jeffs *pire* dies in a madhouse, "like a lamp, for lack of spirits"; Baron Guernay's father-in-law opens a vein in a bath! The Morgue has not slabs enough to hold the victims.

All fall or die, except Madelon, the destroyer,—and she!—we take leave of her when she is installed in the ancestral château of the ruined Prince of Armagne! We part from her with a feeling of relief, despising both herself and her victims, with the exception of the ladies of the Guernay family, who are quiet country gentlefolk.

So much for the story and the characters of this romance of triumphant vice. Some of the vice is elegant, and is sprinkled with sparks of wit, and happy turns of thought, and amusing audacities, and humorous forms of heartlessness. The style in which so many *vauriens* are presented to the public is ambitious. M. About is continually striving to say or write good things, and he succeeds—occasionally. He is not in good temper with England; and appears to delight in making his rogue-in-chief (Jeffs) a brute of British extraction. But M. About is not strong when he is ill-tempered. He talks about a Lord Moon, a Lord Half-and-Half, and Lord Cockney Pufferly, "who alone owns one hundred and twenty square miles in Cockneyshire," and whose eldest son is Sir Archibald Snobboy! M. About appears to believe that peers' eldest sons are baronets.

On ground where M. About is at home, and where his humour is not obscured by his ignorance, he is happier. When Jeffs is at the feet of Madelon, the author says of him, "he did not know he was kneeling at the most celebrated station on the road to Clichy." Again, "Country people are made in this way: they have their hours when they admire virtue, and their centuries when they respect money." When Madelon asked the Baron of Guernay why he

was not free, that they might fly together to the end of the world, M. About remarks—"If all the couples who sincerely sing the duett from 'The Favourite' were to pay an author's fee of a sou, the largest income in Europe would be that of Alphonse Royer." M. Champion "dropped a tear into his voice as easily as he poured *rum* into his coffee." M. Gérard describes how he is very early wearied with the gaieties of the world. The young spark says to his uncle: "I have wiped out with my lips miles upon miles of vegetable rouge, and I have swallowed enough rice-powder to re-victual a garrison; and if all the false hair I have caressed were stretched end to end it would reach round the world." Here is a humorous reflection:—"There is a little of everything in human nature, as there is in a *mayonnaise* of lobster." The avarice of Jeffs is described:—"It had been proved that Jeffs, after having kindled his fire, stuck a cork in the end of the bellows, to save the little wind that was left in them." The following is in M. About's best manner:—"When Paris takes it into her head to raise a statue, she can never find a block of marble big enough for her purpose; but when it is her pleasure to destroy it, she can never break it into pieces that are small enough."

The parts of the work devoted to the discussion of social problems and plausible speculations are dull, out of place, and not new. But M. About could not write two volumes without putting some good passages in them.

The sale of Madelon's effects, previous to her marriage with Jeffs, is described with a little wholesome bitterness:—

In those days, mothers of families and young girls well brought up were absurdly ignorant, to a degree that I scarcely dare to avow. They might be laughed at by the learned generation which has taken their place. True it is, however, that as yet good and virtuous women had never penetrated into the boudoirs and dressing-rooms of these ladies *à la mode*. They knew vaguely, by the absence of their husbands, the debts of their sons, or the duels of their brothers, that, beyond the world in which they lived there existed another world, dangerous and unwholesome; but no one ever thought of lifting the veil which covered it: the entrenchments of the enemy were observed discreetly from afar. The sofas and easy-chairs of Madelon were innocent of all virtuous contact; no modest woman had inquired into the mysteries of her toilette; the haughty nostril of a patrician lady had never inhaled her bottles of English essence or *eau de senteur*. Great progress was made in three days, thanks to Astolphe, and the sale tended considerably to familiarize the uninitiated with certain details. The splendour of Madelon's abode was long a subject of conversation in many good families. The poor of the neighbourhood also did not forget to make their remarks. The door was open to all comers; and the edifying spectacle of an ill-acquired fortune brought about many a result which Astolphe had not foreseen. Thus, the pretty little milliner opposite, after looking at herself some time, at full length, in a Venetian mirror, began to think that a young person must be excessively foolish who should limit her ambition to the manufacturing of bonnets at fourteen francs each. Of course, the staff of gallantry was found gathered together, as if by the word of command, under the tent of Madelon. Nana, Marco, Lucie, Joliette, and twenty other celebrities hastened thither, strong in attraction, and, for the first time in their amiable lives, found themselves elbowing a multitude of honest women, who, with or without their husbands, were there indulging their eager curiosity. From this unforeseen shock resulted a variety of feelings which it would seem impossible to produce between persons whose lives were so utterly distinct and divided. Until then Paris had resembled a large chess-board—honest women moving on the white squares, the Madelons on the black, both sides being separate; but the sale of the furniture confused the game, and mixed the

adversaries up together. The famous Nana, drawing herself up respectfully in the way of the Baronne X., that lady declared that the young person possessed remarkable beauty. This was repeated by some one to Nana, who from this moment had nothing but good to say of the Baronne. Juliette, on the contrary, tossed her head with an air of great contempt at the Countess de —, whom she accused of having robbed her of a lover. She was not sorry to have a nearer view of this kind of *soi-disant* great lady. The Princess R— thought Lucie Rabatjoie so divine in her pretty pink bonnet that she sent to ask her, through a mutual friend, the address of her milliner. Two days afterwards Lucie sent the Princess a bonnet the exact counterpart of her own, and the lady, who was French, but from the north, accepted the present! It was on this occasion also that Madame X., the wife of the rich banker, decided to employ the hair-dresser of Marco. This artist went each morning to the two ladies, each one asking news of the other. On meeting afterwards at the theatre, they examined each other through their glasses with gracious and elegant curiosity. Madame X. was perfectly au courant with all Marco's affairs, and always knew who the happy mortal was who assisted at her toilette. On her side, Marco defended the reputation of Madame X. at more than one bachelor supper. Thus it was that Astolphe brought about this fusion of the two worlds which has made such progress since 1841. He levelled the Pyrenees which separated vice from virtue.

It would be well if honest mothers of families and their daughters were as ignorant now as they appear to have been before Madelon's time of "creatures à la mode." It would be well, moreover, if M. About, who can write good things, and has wit and pathos at his command, would not attempt to make Madelon's subjects for circulating libraries, nor to impress his readers with the belief that in his own country some of the men are fools, but that by far the greater proportion of them are rogues, full of epigrams and *savoir-vivre*. It is nine years since we lit upon M. About's 'Tolla,' and we cannot say that 'Madelon' is an improvement on his Roman romance. 'Madelon' is a tedious as well as a harmful book.

The Invasion of the Crimea: its Origin, and an Account of its Progress down to the Death of Lord Raglan. By Alexander William Kinglake. Fourth Edition. 2 vols. (Blackwood & Sons.)

The appearance of a fourth edition of Mr. Kinglake's 'Invasion of the Crimea' is good evidence that the public have not been frightened out of admiration for a truly noble book by adverse criticism. No good book is, in truth, ever killed by reviewers. In these days, happily, the reader stands on a par with the critic as to learning, judgment and impartiality, and the verdict of a crowd of readers is almost certain to be wiser than that of any individual reviewer. The chief advantage which a critic possesses over his fellow-readers of a book—that of the opportunity of a first glance through it, of a first possession of its contents and conclusions,—is one which speedily passes away from him to others. In the long run of any book, every competent person who reads it, and talks about it, furnishes a something solid to the stock of impressions as to its merits and faults, which we call public opinion. That public opinion is not the creation of a day; and when it pronounces itself in favour of a literary work like Mr. Kinglake's 'Crimea,' calling for edition after edition, the work so stamped with this approval will not pass away with the season.

We begin already to think of 'The Invasion of the Crimea' as of a book which has fought its way and established its position. It has suffered its Inkermann, and stands defiant on

the heights on which it was so lately and so fiercely assailed.

In a Preface to this new edition, Mr. Kinglake enters into some explanation as to the amount of error which has been detected in his work, and as to the mode in which he has chosen to deal with the errors discerned. Mr. Kinglake has, in every case in which mistake has been proved to his satisfaction, corrected the error in a foot-note. He has not, however, altered his text. Such a course is very unusual; it is open to many obvious objections; and the adoption of this course required, as Mr. Kinglake feels, a special justification at his hands. This justification Mr. Kinglake finds in the singularity of the circumstances which surround his book:—

"The book is undergoing discussion; and in order that the conflict it raises may be honestly waged, it seems right to take care that the subject of dispute shall not be a shifting thing—a thing shifting this way and that under stress of public scrutiny. Again, there is a charge now pending. Rightly or wrongly, the accusers say that in public journals—in journals still sold under honourable titles—the writers are now and then suffered to misstate the tenor of books; and it seems that the printed accounts which have been given of this work are put forward as some of the instances in which misdescription has occurred. I have not myself taken the pains which would warrant me in declaring a resemblance, or a want of resemblance, between the book and its likenesses; but knowing that the charge has been brought, I see it to be right that all those who are called upon to judge the question should have before their eyes the very text of a book which is the subject of the alleged misdescriptions—the very text with all its sins and wickednesses, not having one single word added, nor one single word withdrawn."

The course thus taken has, at least, the merit of being open and avowed. The chief loser by it is Mr. Kinglake, whose exquisite literary art is sometimes grievously marred by the necessity of reference to a foot-note in the wrong place. The chief gainer is the adverse critic, who has caused the historian to introduce this flaw into his narrative as a homage to truth and fact. Mr. Kinglake is aware of his disadvantage, and accepts it:—

"Besides his reasons for the course he is taking, a man may have his motive; and I acknowledge that, with me, a chief motive for declining to alter the text is this:—I wish to keep a check upon those who might like to be able to say that I had materially altered the book. If anybody shall try to say such a thing in defiance of the plan I have adopted, he will find himself painfully tethered; for, the words of the text standing fast, he will be unable to range beyond the circle of those little matters—matters chiefly minute, and of detail—which are dealt with in a few corrective foot-notes. Either he must say what is not true under circumstances which make his exposure a simple task, or else he will have to browse upon such scant herbage as is afforded by notes of this sort:—'No [not a squadron]; only one troop.' 'No [not sixty-six years old]; only sixty-four.' 'Here the words "Laurence and" should be inserted.' 'Instead of "a wing," read "the whole."' The first of the commentators who found himself checked in this way was thrown into so angry a state, that when I stood observing his struggles, I was glad to think of the prudence which had led me to keep him tied up. I said just now that some of the writings which purported to give the tenor of these volumes had been put forward as instances of unfaithful description. I have not enabled myself to assist this inquiry by comparing the accounts of things contained in the book with the book itself; and it is not desirable for me to do so, because an author can hardly expect to be looked upon as a good judge of what is, or is not, an honest abridgment or statement of his words; but I may be allowed to adduce two curious instances of the errors into which men may be led by looking to the accounts

which have been given of a book instead of to the book itself. On the 15th of February, a stranger, who had been present at the battle of the Alma, addressed to me a letter from a distant foreign station, which began thus: 'Sir,—It has not been yet my good fortune to see a copy of your recent . . . work, the "Invasion of the Crimea," but a critique upon it in the' (here the writer of the letter gives the name of his newspaper) 'of the 27th of January last, purporting to give an outline of some parts of the narrative, contains an assertion, made with reference to a description of the battle of the Alma—viz., that under the fire sustained by Lord Raglan's Headquarter Staff, "not a man of it received a scratch,"—which I take to be incorrect.' The writer proceeds to state, with admirable clearness, the circumstances which enabled him to speak as an eye-witness of what went on with the Headquarter Staff, and then says:—"I presume to detail these particulars, in order to show, sir, that having thus, like yourself, taken part in, and been an eye-witness of, the movements of the Staff on the memorable day referred to, I may venture to point out how far the statement as to the Staff having come out of it scathless seems to be inaccurate"; and the writer then proceeds to prove to me, with great clearness and perspicuity, that on the two spots of ground which he rightly and carefully describes, two officers of the Headquarter Staff were wounded. Supposing that his newspaper was guiding him faithfully, well indeed might this critic remonstrate with me for the inaccuracy of which he had been led to suppose me guilty, because the Staff, so far from coming off scathless, had been more than decimated. When my correspondent at that foreign station shall see the book itself, he will know that I disclose this fully, giving the names of the two wounded officers; and, indeed, it would have been strange if I had omitted to do so, for Leslie and Wear, the two Staff officers wounded, were both of them struck down on the part of the field where I was, and one of them fell within a few paces of me. Thus, then, it appears, that even a careful and accurate man, who has to put up with his newspaper's account of a book, at a time when he remains debarred from access to the book itself, is so misled by this method of seeking for the real purport of a volume, that he thinks it his duty to address the author with a view to correct a gross error—a gross error not existing in the book itself, but appearing to do so in the mind of one who receives his account of it from a newspaper."

He refers to the statement made, with so much apparent effect, by Capt. Mends, about the placing of the French buoy off Old Fort:—

"On the 18th of March last, another letter was written, which I doubt not to be also an instance of the effect produced upon a mind of fair intelligence by accounts purporting to give the tenor of a book. When Capt. Mends thought it his duty to address his letter to the newspaper about the buoy, he introduced the subject by writing, and suffering to be printed and published, the following words:—"As I have been referred to by many as to the truth of Mr. Kinglake's statement in his 'Invasion of the Crimea,' "that the landing of our army at Old Fort was materially delayed by the wilful displacement of a buoy by the French," I feel called upon in justice, &c. Now Capt. Mends not only made that statement, but suffered it to be printed in the newspaper with inverted commas, exactly as given above. Well, those words are not in the book. Not only is there no such passage in the book—not only is there no assertion that 'material delay was occasioned by the wilful displacement of the buoy by the French'—but the book actually makes light of the delay, saying that there was 'much less delay, and much less confusion, than might have been expected'; and, far from undertaking to assert that the displacement of the buoy was wilful, it goes out of its way to suggest that one of the hypotheses which would account for the displacement was 'sheer mistake.' I cannot doubt that Capt. Mends intended to quote accurately; and I account for his mistake by supposing that, instead of copying from the book itself he must have been induced to give what

purported to be a quotation, by taking his words from one of those printed representations of the contents of the book which were current at the time when he wrote his letter to the newspaper. I repeat that I have done nothing towards the collation of passages which is necessary for determining whether any given account of the tenor of the book is an account given in good faith; but it struck me that the above two instances of men who trusted to printed versions of the contents of the book, instead of to the book itself, might possibly help the inquiry, and could hardly fail to serve as wholesome examples."

In reference to the criticism of the press, as distinct from that of private individuals, Mr. Kinglake writes:—

"Besides the authoritative criticism of those numbers of men who had been actors in the scenes described, there was the criticism of the periodical press. This was applied to the book, both at home and abroad; and so diligently, that already the works of the commentators must be many times greater in bulk than the original book. Of the publications which yielded these floods of comment, there were some whose conductors trusted mainly to public sources for the information on which they rested, but there were other conductors of reviews and newspapers who placed themselves under the guidance of some public man—some minister, some soldier, some sailor—who had been what is called 'an actor in the scene.' The criticism resulting from this last method was of a composite sort, for it more or less covertly uttered the notions of some public man whose reputation was at stake, but expressed them in the name of the journal through whom he addressed the public. From causes to which I need not advert, the commentaries were delivered, not only with great animation and zeal, but with a persistency not often applied to the criticism of one mere book. Diligence of the most varied kinds was brought to bear; for since the book involved politics as well as history, it fairly enough became the subject—not merely of reviews, but also—of what they call 'articles'; and seeing that it touched things abroad, correspondents employed by the conductors of newspapers in foreign capitals were encouraged or suffered to remit their daily toil of gathering 'news,' and take part some time with their colleagues at home in finding something to say about this book. Finally, it was made to appear, that if an officer would submit to the condition of writing to a newspaper, and would begin his letter with a criticism upon the book of a kind approved by the managers, he might append to his comments a narrative of his own achievements, with the certainty that his own account of his own deeds would be read in one day by thousands and thousands of people. It may be imagined that the immense body, both of authoritative and anonymous criticism, thus brought to bear upon one book, could hardly fail to show that mistakes had crept in here and there; but if any reader shall take the pains to separate from the bulk of the notes every sentence which puts right an error, he will be able to judge and say whether the corrections are many and important, or whether they are scanty and slight."

"Well, but what impression has public criticism made upon the rest of the book? What (properly) historical errors have owed their correction to the vigilance of the periodical press? They are as follows:—'Garan' should be 'Gagarin'; 'Capt. Schane' should be 'Capt. Schaw'; 'Luxmore' should be 'Luxmoore'; 'Bisset' should be 'Bissett'; 'Woolcombe' should be 'Wolcombe'; 'Montagu' should be 'Montague.'"

The margin of error—if this be the whole of it—is certainly extremely slight. After the publication of his first edition, many private letters and papers were placed in Mr. Kinglake's hands; and we understand him to assert that these private sources of knowledge confirm him in his details, adding very little to the stock:—

"When the first edition of the book was published, I had never seen the private journal and letters of Colonel Hood, the officer who commanded the Grenadier Guards at the Alma, nor the clear

and straightforward narrative of Sir Charles Russell, of the same regiment. I was without that letter of Colonel Percy, of the same regiment, to which (as will be gathered from the notes) I attach great worth. I had never seen that journal of Colonel Annesley, of the Fusilier Guards, which tells me the story so naturally and so well, that to glance through the written words is more like listening than reading. I had never seen the rough, lifelike letters of Colonel Yea, nor the short, telling letter of Colonel Aldworth. Yet, when all this authentic testimony of eyewitnesses is laid before me, I find it confirming what I had asserted in print some months before. Seeing this, I cannot but think that—even in the battlefield—there is truth, after all, to be found."

Of course the historian, when he tells the tale of his own book, is likely to turn the sunny side of every circumstance towards himself. The public will receive such statements with a proper feeling of caution, blended with a large share of respect for a writer whose veracity it has tested.

OUR LIBRARY TABLE.

Better Days for Working People. By the Rev. William G. Blaikie, A.M. (Strahan & Co.)—The temper of a thoroughly amiable man who sincerely wishes well to the working classes meets the reader in every page of these papers, for which we unfortunately can say nothing in the way of praise, except that they are well meant and certainly not calculated to do harm. Industry, perseverance, foresight, prudence and Christian charity are the virtues which Mr. Blaikie urges the workmen of Great Britain to illustrate in their own lives, and we doubt not his advice will be applauded by thrifty, right-minded workmen who have already applied themselves earnestly to the task of raising their own intellectual, moral, and social condition; but that his pages will have a beneficial influence on the slothful, improvident, or reckless of the lower orders we cannot entertain sanguine hopes. Here and there the writer falls into the error, too common in homilies addressed to the poor, of preaching against certain moral infirmities, common alike to gentle and simple, as though they were distinguishing characteristics of the less-favoured classes. Thus in the chapter entitled "The Sweat of the Brow," he lays down the five following special rules for the observance of workmen:—1. Be particularly careful to keep your temper; 2. Be careful not to irritate the temper of others; 3. Oaths, imprecations and indecent language should be most carefully avoided; 4. Be careful not to force others tyrannically to adopt your plans, habits and recreations; 5. Cultivate a spirit of kindness to the young, the aged, and the infirm. Five excellent pieces of advice without a doubt; but they become little else than five calumnies on the poor, and groundless glorifications of the rich at the expense of the poor, when they are offered as "specific recommendations to workmen." Surely masters have not tempers so faultless that it would be superfluous to give them the same good counsel. For the most part, however, Mr. Blaikie is liberal and abounding in sympathy. Of the effect of trades'-unions on the working classes he observes, "We shall do little more than indicate our opinion that trades'-unions have, on the whole, a tendency to increase the wages of labour, and in this respect are beneficial to working men. It is true that many strikes have failed to accomplish their immediate object. But success can only attend a strike when two conditions meet: first, when the workmen are in the right; and, second, when they can hold out longer than their employers. If the workmen be wrong as to the merits of the dispute; that is to say, if the employers positively cannot afford to give in to their demands, the strike of course must ultimately terminate against the workmen. Or, if the workmen have not the means of continuing the struggle long enough, in that case too they must fail of their immediate object. But looking at the general tendency of strikes economically, it must be admitted, we think, to be in favour of workmen. They make employers more careful not to provoke such a movement; they make them more prompt in giving their workmen

the benefit of larger profits in good times; the fact of a possible strike in the background no doubt gives immense force to the workmen's demands." It is not often that a clergyman speaks thus in behalf of labour doing battle against the abuse of capital.

Mexico: the Country, History and People. (Religious Tract Society.)—Taking his materials from Prescott, Mayer, Helps and other standard authorities, the writer of this meritorious little volume has composed a history of Mexico which may be recommended for educational purposes, both as a book to be used in school and as a present for studious children who have a turn for historical reading. In every respect it is worthy of a place amongst the many sound works of the same class which have been published by the Religious Tract Society.

"Stonewall" Jackson, late General of the Confederate States Army: a Biographical Sketch, and an Outline of his Virginian Campaigns. By the Author of 'Life in the South.' (Chapman & Hall.)—The author of 'Life in the South' has not improved her position in the world of literature by this shabby and ill-written memoir of the brave and brilliant soldier, whose gallant deeds and honourable death will be long and gratefully remembered by the people of the Confederate States, whatever may be the result of the lamentable struggle of which, it seems, we have still only witnessed the beginning. Regarded from every point of view, the sketch is a mistake. Of the General, it contains no facts that are not old news to readers of journals; and it is signally deficient in the art which by arrangement and style can impart freshness to old materials. The story of the Virginian campaigns is flat reading after the reports of our Special Correspondents. In her concluding pages the writer, speaking of Stonewall Jackson's character, observes, "May that character be permitted to shed its softening influences on those whose prejudices have not quite obscured the admiration of their gaze!" What can the lady mean? For those "whose prejudices have quite obscured the admiration of their gaze" she has no good wish whatever.

A Country Visit: a Tale. By Charlotte Hardcastle. 3 vols. (Newby.)—In the present day, readers are, we fear, grown too hard-hearted to be interested through three volumes by the fluctuations of the hopes and fears of two young ladies and two young gentlemen, who all along have "serious intentions," though circumstances over which nobody has any particular control interfere to delay their declaration. This is too slight material to build a three-volume novel upon, even when, as in the present instance, it is eked out with one or two tales introduced into the general framework, and also the minor interests and aspirations of a family of excellent country cousins. The story is slight, very slight; two young ladies, Alice and her cousin Nora, go down into the country to pay a visit to some relations. Alice is a spoiled, petted, unreasonable beauty, heiress to a large fortune; Nora is a poor relation, possessing nothing except the toad's jewel—that of adversity. When they arrive at the country mansion, the little town beauty is enchanted,—

She doats upon the trees,
And longs for every house she sees!

Whilst stopping with their cousins, they, of course, find two heroes, and, after a little complication of jealousy and cross-purposes, they come to a satisfactory understanding; although Alice, in the meanwhile, loses her fortune, and her lover nearly loses his life. Nora, of course, is made as happy as she deserves more speedily, she having suffered her purgatory beforehand. The incidental stories are highly romantic; one is entitled 'Magdalen,' and is romantic and tragic; the other is called 'The Wreath of Roses,' and is romantic and gay. There is no harm in the book, and not much good.

Experimental Essays. By Charles Tomlinson. (Virtue Brothers.)—The author has here presented to the public three essays—one on the Motions of Camphor on Water, a second on the Motion of Camphor towards the Light, and a third on the History of the Modern Theory of Dew. These essays are accompanied by an Introduction, in which the

author draws attention to the fact that there are very few natural objects which have been studied so thoroughly that new investigations may not throw light on them. He then proceeds to show how researches on natural objects may be pursued in such a manner as not only to afford the highest interest, but to enable the observer to enlarge the bounds of science, and this not with great expense but by means at the command of every one. In order to show what may be done, he records his own observations on the subjects of the first two essays. The facts that camphor moves on water, and when kept in a bottle has a tendency to crystallize on that side of the bottle which is towards the light, are familiar to most persons. But what are the causes of these phenomena? After recording all that has been written on the subject, the author gives his own researches, and shows on what these phenomena depend. We cannot here follow Mr. Tomlinson in his experiments, but we have no doubt of the correctness of his conclusions, and can recommend the study of the two essays as well calculated to lead persons interested in experimental research to follow his example in examining some of the simple phenomena of nature by which they are surrounded. The third essay is an examination of the claims of Dr. Wells to be considered the discoverer of the theory of dew. In this essay the author shows what great advances in knowledge of the nature of radiant heat other observers had made; but claims for Dr. Wells the merit of having placed the true theory of dew in a position to demand universal assent.

The Alpine Journal.—No. III., September. (Longman & Co.)—The first paper in this number is an account of a passage over the Jungfrau-joch and the Vischer-grat, two new Oberland passes, effected by a strong party of Alpine men in July, 1862. Mr. Leslie Stephen, the narrator, presents his readers with a lively mountain tale of heights mounted and difficulties surmounted; the concluding ascent to the *Äggischorn* hotel in the night being especially well told. The end of the whole is in these words:—"At 2 40 A.M. a wild yell from four weary, hungry and thirsty travellers roused M. Wellig (the landlord) to a sense of his duties, and by three o'clock the said travellers were asleep, with two good bottles of champagne inside them."—Mr. W. Matthews adds his narrative of the ascent of Mont Pourri, a beautiful peak, whose exquisite form strikes the eye of the traveller as he descends into the Tarentaise from the Little St. Bernard,—and which was long said to be the highest in Southern Savoy, but is now proved to be the second in height, the Grand Casse being really the highest.—Then follows a notice of an ascent of the Glärnisch in Canton Glarus, and afterwards we have a passage over the Mischabel-joch.—We had expected some entertainment in an account of the new expeditions during the present summer, which were announced in the last number; and having ourselves while in the High Alps last month heard some particulars of highly interesting mountaineering ascents, we anticipated a perusal in the present number of the *Alpine Journal* of full details, at least of the earlier exploits. It is with regret, therefore, that we find a mere summary of expeditions up to August 12, in the briefest and driest form. It is to be hoped that in following numbers those incidents by the way, which alone impart interest and life to such ascents, will be presented in full. The mere announcement that Smith, Jones and Robinson went up a certain mountain in so many hours, and came down again in so many more, is of no interest to any one except, perhaps, Mrs. Smith, Mrs. Jones and Mrs. Robinson, and the little Smiths, Joneses and Robinsons. In default of particulars, we are tempted to add our own recollections, and perhaps may do so before another quarter of a year brings another *Alpine Journal*. During the past fine sunny season much good and pleasant (barring the heat) mountaineering has been accomplished in the Alps; and in this even ladies have had a remarkable share. Some of the fair sex whom we saw, and some also with whom we walked (all English), were such able pedestrians that we are greatly disposed to exclude from our vocabulary for the future that totally inappropriate epithet, the *weaker* sex—*weaker*, indeed!—but we

must not enter upon the tale until we can tell it at length.

Mr. Bohn has added to his "Standard Library" two volumes of a new edition of *Our Village*, by Miss Mary Russell Mitford, being the first and second series,—and also to his "Scientific Library" a third edition of Mr. Hind's *Introduction to Astronomy*.—From Messrs. Chapman & Hall we have Vol. III. of the third edition of *Mr. Robert Browning's Poetical Works*,—from Messrs. Trübner & Co. the third edition in 3 vols. of Mr. George Ticknor's *History of Spanish Literature*—an edition of this noble book, somewhat emended as to text and slightly condensed as to the miscellaneous contents,—from Messrs. Bradbury & Evans, Vols. XXX. and XXXI. (1856) of the *Re-Issue of Punch*,—from Messrs. Strahan & Co., a popular edition of *The Earnest Student: being Memorials of John Mackintosh*, by the Rev. Dr. Norman Macleod,—from Messrs. W. & R. Chambers, Vol. V. of *Chambers's Encyclopædia*,—from Mr. Hardwicke, a reprint of Dr. Wynter's *Subtle Brains and Lissom Fingers*,—from Mr. Murray, Vol. II. of the *Transactions of the Ethnological Society of London*,—from Messrs. Maxwell & Co., *The Illustrated Universal Gazetteer*,—and Mr. Ellick has reprinted Dr. Jenner's pamphlet *On the Origin of the Vaccine Inoculation*.

LIST OF NEW BOOKS.

Aimard's Strong Hand, or the Noble Revenge, 2 vols. post 8vo. 21/ Alfred Hobbs (The Rev.), by Author of 'Roman Candles,' 10/6 cl. Arthur's Nanny Wimple, or Villitory, 10s. 6d. cr. 8vo. 1/6 cl. Bateman's Law of Auctions, 4th edit. by Rouse, 12mo. 10/6 cl. Blackwood's Scribbling Diary, 1864, folio, 1 s/wd. Brown's Report on Madras Military Fund, 1862-28, roy. 8vo. 3/6 Bryan's Pilgrim's Progress, large-type edition, illust. 8vo. 5/ Calthrop's Lectures to Working Classes, 12mo. 2/6 cl. gt. Dana's Manual of Mineralogy, new edit. or. 8vo. 7/6 cl. Daniel's Outlines of English History, 12mo. 2/3 cl. Devere's Report, Fashions, Autumn and Winter, 5/ Gamgee's Our Domestic Animals, Vol. 3, cr. 8vo. 6/ cl. Grey's Good Society, 3 vols. post 8vo. 3/ cl. Havel's Household French, 3rd edit. or. 8vo. 3/ cl. Hawthorne's Our Old Home, 3 vols. post 8vo. 21/ cl. Hood's Disputed Inheritance, 2nd edit. cr. 8vo. 10/6 cl. How should we treat our Servants, 12mo. 1/ cl. Jenner's Origin of Vaccine Inoculation, 4th, 1 s/wd. Leask's Happy Years at Hand, 2nd thousand, cr. 8vo. 4/ cl. Letters from the Crimea, during 1854-55, 12mo. 2/ cl. swd. Mark Churchill, or The Boy in Earnest, 12mo. 2/ cl. Mossell's Parish Musings, 6th edit. fc. 8vo. 2/6 cl.; cheap edit. 12mo. 1/ swd.; 1/6 cl. limp. Montgomerie's Lyra Christiana, new edit. 12mo. 1/6 cl. Morals of May Fair, cheap edit. 12mo. 2/ bds. Moule's Hope against Hope, cheap edit. 12mo. 1 s/wd. Natural History in Stories for Children, illust. 16mo. 3/6 cl. gt. Naval and Military Lib.: 'Warnerford's Tales of Coast Guard,' 2/ Naval and Military Lib.: 'Jack Ashore,' 12mo. 2/ bds. Newton's Giants and How to Fight them, new edit. cr. 8vo. 1/ cl. Oldham's Haunted House, cr. 8vo. 1/ cl. Revival Tune Book, Vol. 2, oblong, 2/ cl. Rowan's Meditations on Life, new and cheaper edit. cr. 8vo. 6/ cl. Salt's Breakfast in Bed, post 8vo. 10/ cl. Select Lib. of Fiction: 'Katherine and her Sister,' cr. 8vo. 2/ bds. Standing Orders of Lords and Commons, 1864, 12mo. 5/ cl. Statutes, 18-3, roy. 8vo. 15/3 bds. Tourrier's 106 Familiar French & Eng. Dialogues, n. ed. 12mo. 3/ What Put my Pipe Out, &c., cr. 8vo. 1/6 cl. Wilson on Lord's Supper, P. C. K., 12mo. 1/6 cl. 2/ roan. Wordsworth's Journal of Tour in Italy, 2nd edit. 2 vols. cr. 8vo. 15/

SHERIDAN'S CHARGE AGAINST PITT.

Forgery of French Assignats.

10, Manilla Place, Sept. 15, 1863.

THE last number of the *Edinburgh Review* contains an elaborate, highly-interesting, and, upon the whole, very fair criticism on my 'History of the French Revolution.'

In that paper, a performance unmistakably of the right stamp, some historical points are touched upon about which the opinion of the author is at variance with my own.

Which of us is right?

I have no intention to engage in a literary war against the eminent critic concerning my book; but I think it important that no wrong impression should be allowed to prevail among the public respecting facts. Truth ought to be inquired into, quite irrespective of the inquirer. Setting, therefore, aside all that personally refers to me in the above-mentioned paper, and confining myself to the discussion of what is merely matter of fact, I will endeavour to show that the opinion of the author of the review, worthy as it certainly is of regard and attention, is by no means indisputable, and needs to be sifted carefully before it is adopted.

To wade through the whole of the facts he has brought forth would require volumes. I will content myself with inviting the attention of the reader to the circumstance of the forging of French assignats in this country at the time of the French Revolution, and to that of the glass of blood which Mdlle. de Sombreuil is said to have drunk under

compulsion during the abominable massacres of the 2nd and 3rd of September, 1792.

These are the points in reference to which the reader is likely to suppose that the author of the review has made out his case; and that is the very reason why I select them.

In my 'History of the French Revolution,' a sitting of the House of Commons is mentioned, in which Sheridan indignantly complained that there was in England a mill employed for the manufacture of paper to make false French assignats, whereupon Mr. Taylor declared that he was able to name such mills and had seen the false assignats with his own eyes.

For having made this statement I am taken to task by the author of the review as follows:

"There is nothing improbable in such a debate having taken place, but the only authority cited for it is the *Monitor*, and Louis Blanc adds: 'it is remarkable that the report of this debate appears to be omitted in the collection of Parliamentary Debates.' The implication, of course, is that the Government suppressed it! An Englishman can only smile at so curious a supposition: a foreigner imbued with M. Louis Blanc's views must believe that Pitt succeeded in gagging the newspapers also: we, at least, have been unable to find in them any notice whatever of the supposed debate, and on that particular Wednesday, the House is reported to have transacted only private business. Surely, a mistake, or mystification, on the part of the *Monitor*, was a solution which might have presented itself. Communication was at that time so interrupted, that the news of Robespierre's fall was not published in the London papers until a fortnight after it happened."

The author of the review will probably be very much surprised to hear that the "supposed debate" of which he has "been unable to find in the newspapers any notice whatever" is reported (March, 1794) in the *Morning Chronicle*, No. 7739; in the *Star*, No. 1806; in the *Lloyd's Evening Post*, No. 5733; in the *London Chronicle*, No. 5866; in the *St. James's Chronicle*, No. 5654; in the *Oracle, Public Advertiser*, No. 18651.

The following is the account, given in identical terms, by the *Morning Chronicle*, the *Lloyd's Evening Post* and the *Star*:

"There was another circumstance which he (Sheridan) could not help mentioning, because it would be necessary for him to introduce a clause to prevent such scandalous abuse of the Revenue Laws. There was a mill for the manufacturing of paper to a great amount in this country, in which the forgery of French assignats was carried on. The Excise officer who attended this mill doubted whether he could suffer this sort of proceeding to pass; and, on making the necessary communications, he received what appears to him to be a sufficient authority for superintending this, as if it had been the regular and honest manufacture of paper in the way of trade. He did not state this upon a loose hearsay; he could give the name of the mill, if necessary. He thought it highly imported Government to disavow, by its Ministers, any share in such a scandalous proceeding.

"The Chancellor of the Exchequer said, that information from those who committed forgery was not the best to rely upon.

"Mr. Taylor said, he had seen a letter stating at what mill this was done.

"Mr. Sheridan said, that the answer of the Chancellor of the Exchequer was, in fact, nothing. He stated this to have been done at a public paper-mill in this country, and that the Excise officer who superintended the manufacture of the mill had what appeared to him to be good authority for passing it by; and it was essential to the honour of Government that this should be cleared up, which should be his object another day."

In the *Oracle, Public Advertiser*, Mr. Taylor is made to use still stronger language:—

"Mr. M. A. Taylor said he could, if called upon, name the mills in which those manufactures were made, could produce the paper manufactured, and prove that it was connived at by the Revenue officers, under the idea of its being countenanced by Government."

Now, should any one take the trouble to glance

at the *Moniteur*, March, 1794, No. 203, he will see that the report of the *Moniteur* is almost literally translated from the English newspapers just quoted.

Only it so happened that the translator, having, conformably to the French way of reporting parliamentary debates, substituted the direct for the indirect form of speech, was betrayed into committing this blunder, which, however, does not affect, in the slightest degree, the question at issue: "Would you believe, gentlemen," &c.

The accuracy of the *Moniteur's* statement is consequently undeniable, which clears me of the charge of having too confidently relied upon its assertion and cited its authority. In fact, was it at all supposable that so conspicuous a newspaper should have ventured to cite as having been actually delivered by such men as Sheridan and Pitt speeches never dreamt of by them? That everything said in a newspaper ought not to be accepted as true, I am fully prepared to admit. Still it would have required no ordinary amount of scepticism to take the *Moniteur* to be capable of so wonderful a piece of impudence.

The truth is, that the author of the review would have paused before accusing me of credulity, had he been more successful in ransacking the English newspapers of that period. In justice to him, I must say at once that, if his researches happened to be fruitless, the fault is not entirely his, as he may have been misguided by the date of the 19th of March, given erroneously in the *Moniteur*, for the sitting in question took place, not on the 19th, but on the 21st of March. However, I cannot help regretting that having the English newspapers of those days before him, he should not have thought of turning a leaf or two. A little more patient inquiry from him would have saved me the discomfort of an unmerited censure.

So much for the supposed "mystification on the part of the *Moniteur*."

But the fact being established beyond dispute that the debate alluded to really took place, as reported in the *Moniteur*, how is it that in Hansard it is not so much as mentioned? Whether the compiler of Parliamentary Debates thought the accusation levelled at the English Government quite unimportant, or too important, the omission, in either case, is most assuredly remarkable. I have said this, and nothing more. From no word of mine can it be logically inferred that, in my opinion, Pitt had it in his power either to suppress anything in an historical compilation or to gag the newspapers. But it was not impossible for him to stifle, in the House of Commons, an embarrassing, dangerous discussion on delicate matters, being supported as he was by an overwhelming majority. And so he did, with reference to the forging of French assignats. Sheridan having observed that "it highly imported Government to disavow by its Ministers any share in such a scandalous proceeding," did Pitt meet the dishonouring imputation with an indignant denial? Did he defy Sheridan to prove what he had said? No. With the supercilious levity of a minister wont to command in the House a well-disciplined majority, he gave the question the go-by. "The Chancellor of the Exchequer said, that information from those who committed forgery was not the best to rely upon." (See the reports in the *Morning Chronicle*, the *Star*, and the *Lloyd's Evening Post*.) Was ever a reply to a serious charge more derisive? Well might Sheridan observe, "that the answer of the Chancellor of the Exchequer was in fact nothing!" and what occurred after Mr. Taylor's asseverations, so strikingly confirmatory of Sheridan's statement? Why, Pitt did not say one word, and there was an end of it. "The resolutions of the Committee (referring to the Paper Duty) were then agreed to; and, after disposing of the other orders of the day, the House adjourned to Monday."

In fact, Pitt had every reason to shuffle off the question. That he winked at the forging of false French assignats in England—to say the least of it—results but too clearly from the correspondence, the *arrêts* and the confessions of Count Joseph de Puisaye, who was Pitt's confidential man of business in the British minister's dealings with the French Royalists, and was for this reason styled by his own party *l'homme de Pitt*. Not only did

Count de Puisaye set up in this country such mills as were described by Sheridan and Taylor; not only did he publicly and most impudently boast of the sinister power the fabrication of false assignats gave him against the French Revolution, but he went the length of proclaiming himself perfectly right in using forgery as a weapon; and of all this proofs are adduced in my book absolutely irrefutable.

Since its publication, the following document has been brought to my knowledge by an English friend of mine, a man of great literary attainments: "*Strongitharm v. Lukyn, 1 Espinasse's Reports*, 390.—This was an action brought by Strongitharm for payment for engraving copper-plates upon which French assignats were to be forged. The defence was the immorality of the transaction. Strongitharm had, in the first instance, declined the business, but had undertaken it on being assured, by the agent of the defendant, that it was sanctioned by the Government and was intended for the use of the Duke of York's army—then in Holland. The judgment is reported as follows:—Lord Kenyon (Chief Justice) said that if the present transaction was grounded on a fraud, or contrary to the laws of nations, he should have held the notes (given for payment) to be void; but that it did not appear that there was any fraud in the case, or any violation of positive law. Whether the issuing these assignats for the purpose of distressing the enemy was lawful in carrying on the war he was not prepared to say, or whether it came within the rule 'An dolus an virtus quis in hoste requiritur?' but, let that be as it might, it did not apply to the present case. It was not in evidence that the plaintiff was a party to any fraud, or that it was ever communicated to him that the assignats were to be used for any improper purpose. On the contrary, he supposed that they were circulated by the authority of the higher powers of the country, and therefore did not question the propriety or legality of the measure."

These documents speak for themselves, and the reader is now enabled to judge how far the author of the review was justified in questioning my accuracy.

I need not say that I never intended to make the English nation responsible for attempts of the kind above described. It is but too often the sad duty of the historian to denounce facts little creditable to governments; but the honour of nations cannot, fortunately, be made to depend upon the misdeeds of their rulers.

In the next number I will, if you have no objection, deal with the dramatic—too dramatic, alas!—episode of *Mlle. de Sombreuil*. LOUIS BLANC.

GRAY THE NATURALIST.

British Museum, Sept. 14, 1863.

THE incident relative to the Linnean Society, mentioned in your review of the 'English Botany' in the last number, is "a myth" as relates to my father: he never was a candidate for admission into that Society. He always had a greater predilection for the natural method of Wray or Ray than for the artificial system of botany of Linneus, and he regarded the writings of Jussieu as an extension and improvement of Ray's method. He therefore, some years before the publication of 'The Natural Arrangement of British Plants,' used it in the 'Supplement to the Pharmacopœia,' and in the papers on the annual progress of botany which he prepared for Thompson's 'Annals of Philosophy.' He advocated its use as improved by Decandolle and others in an article he wrote for the *Monthly Review*; and in the first volume of the 'Natural Arrangement' he gave the English students a condensed and combined translation of the elementary works of Decandolle, Mirbel and others; and we, that is, my father and I, taught the Jussieuan method of botany in the medical schools in Maze Pond, Hutton Garden, and in the Botanic Garden in Sloane Street.

As my father thus brought the works of the modern school of botany before the English students, so his father also, S. F. Gray, did what he could to bring the labour of the great Swedish naturalist, and thus introduce the definite nomenclature

and accurate systematic description of Linneus to the students of his time. He translated the 'Philosophia Botanica,' and other papers of Linneus, for his friend, James Lee, of Hammersmith, and edited for him his 'Introduction to the Study of Botany,' which was the first English introductory work on that system. My grandfather, more cautious than his descendant, did not, as Mr. Lee informs us in his Preface, allow his name to appear as a scientific reformer. The proof-sheets of that work, with his corrections and additions on the margins (carefully preserved by his widow), were my first botanical book.

My grandfather's youngest brother, Dr. E. W. Gray, the Secretary of the Royal Society and Curator of "the Natural and Artificial Curiosities" in the British Museum, first classed and named the natural history specimens exhibited in that institution according to the Linnean system,—an innovation for which he did not escape censure.

Almost immediately after the publication of the 'Natural Arrangement,' some friend of mine, perhaps injudiciously, proposed me for election as a Fellow of the Linnean Society, and I was rejected, and it was freely stated at the time that it was for the part I had taken in assisting my father in preparing the systematic portion of 'The Natural Arrangement of British Plants.' This intended check only acted as a spur, and made me determine as soon as circumstances would permit to withdraw myself from the profession for which I had been educated and devote myself to science, for which I had a hereditary liking. To show the progress that the study of the Natural method made, I may mention, that some twelve years later the gentlemen who founded the Botanical Society of London (all strangers to me) invited me to become the President, on account of the part I had taken in introducing the Natural method of plants, or as they, rather irreverently, stated in their requisition, as being "the Apostle of the Natural method in this country"; and shortly after this the President of the Linnean Society modified his grammar of botany so as to adapt it to the Jussieuan system, which now is universally taught and used.

J. E. GRAY.

NOTES ON THE HISTORY OF PERSPECTIVE. (No. IX.)

IN my preceding notes,—while describing the time at which no vanishing points were used except those of *sight* and *distance*, and there was nothing worth the name of a method for dividing a line in the picture into parts representing given fractions of its original,—I paid no attention to the question what were the substitutes for other vanishing points and for effective methods of division. At the time I had not had sufficient access to books: having partially supplied this want, I can now conclude my notes by a few remarks on this branch of the subject.

On first learning the meaning of a picture, it would naturally strike the mind that a sure and easy method of carrying any point from its position in space to its position in the picture would give any one the power of drawing the outline required. Such a process might be laborious: but it would put the whole design within possible reach. This method would be an excellent one for learners to begin with, previously to entering on the use of vanishing points: it would be something like learning to count with pebbles before entering on the common rules of arithmetic. Even without diagrams it may be possible to give such a description of the process as will enable some who have never attempted anything before to put a few simple figures into perspective.

Let the picture plane, which suppose transparent, be spread out before the spectator, reaching down to the ground, and bounded on the right by a side-wall, which extends both before and behind it. Every point which is to be drawn has a point directly below it on the ground, which call its *ground-point*; and a point directly opposite on the side-wall, which call its *side-point*. All the ground-points make, when properly joined, what the architect calls a *plan*: all the side-points, an *elevation*. The picture would be called a *section*, if points

were taken on it opposite to the points to be represented: instead of this, a point is carried to its place on the picture along a line drawn to a certain point in front of the picture, which represents the eye of the spectator. This eye-point has also its ground-point and its side-point. The picture has its ground-line, and its side-line: and every point in the picture has its ground-point upon the ground-line and its side-point upon the side-line. A picture-point is known when we know where the ground-point is by its distance from the side-line; and where the side-point is by its distance from the ground-line. To lay down a given point on the picture, draw a line from its ground-point to the ground-point of the eye: that line meets the ground-line of the picture in the ground-point of the picture-point required. In the last sentence for *ground read side*, and we see how to find the side-point of the picture-point in the side-line of the picture. Two lines being drawn on a paper perpendicular to one another, the right side of the paper may represent the side wall laid flat on the ground by turning round its ground-line; and the left side may represent the ground-plane. The two sides of the line which separates the upper part of the paper from the lower represent the ground-line and side-line of the picture. Take another paper, or another part of the same paper, draw two perpendicular lines, lay down the ground and side picture-points by taking their distances from the paper on which they have been found, and the points of the picture may at once be put in their places. This is an explanation of the principle of a picture, and an exhibition of a sufficient method of construction: that is, of sufficient power, but not of sufficient facility; every point requires the drawing of three lines.

This, it will be said, is so much akin to a use of the *descriptive geometry* of Monge, that it must needs be the method laid down in the French books on that subject. So I said, at least, having quite forgotten how these books treated perspective; but I found, on reference, that this procedure is, as it ought to be, the first one explained. In the work of Monge, which does not give much of development, it is the only method given: in the larger work of his successor, Hachette, it is the first given.

Now this method was the one by which the earlier writers on perspective supplied the defects of their method of vanishing points. My belief, not yet fully verified, is that the writers on architecture took it from their plans and elevations as a matter of course, thinking no more about it than M. Jourdain did about his prose. It must be remembered that I am speaking of the day in which anything very clear and obvious was rather looked down upon; in which Tartaglia objected to the pairs of ciphers used in approximate extraction of the square root that they looked more like the produce of natural sagacity than of scientific invention. In the second half of the sixteenth century, this method appears without any remark in the work of Daniel Barbaro, 1569, overlaid by the method of vanishing points, but used when wanted, in aid of the points of sight and distance. In the two editions of Barozzi da Vignola (1583, 1611), it fully competes with the method of vanishing points. In the work of Sirigatti, 1596, it is exclusively employed: not a vanishing point from one end of the work to the other. After the work of Guido Ubaldo, 1600, we see but little more of it, except in a very subsidiary character.

When I first wrote I had not seen the work of Sirigatti, which I now know through the translation of Isaac Ware, 1756. Kirby, as we have seen, thought it necessary to publish an answer in defence of Brook Taylor. Ware, having asserted that many draughtsmen proceed by rote, says, "These defects in the theory and errors in the practice of perspective, show the necessity of some accurate treatise on the subject:" and this Kirby probably took for an attack on the writers, and especially on Taylor.

It was, no doubt, the work of the Jesuit, Dubreuil that fixed the method of vanishing points in its proper place, and duly subordinated what I have been describing, which might properly enough be called the *architectural* method. I add, that I have seen an edition of Chambers's translation as late as

the *seventh*. The writings of Guido Ubaldo or Desargues might have effected as much, if they had been sufficiently read: but we have no reason to think they acted directly on the great body of draughtsmen. The greatest leaders of opinion and method have produced their effect mostly through disciples: as Aristotle, Ptolemy, Copernicus, Newton. But with one exception: Euclid alone has been his own expositor.

A. DE MORGAN.

OUR WEEKLY GOSSIP.

DURING the current week Dr. Milman, Dean of St. Paul's, Dr. Trench, Dean of Westminster, Dr. Alford, Dean of Canterbury, the Rev. Thomas Aveling, Kingsland, Prof. Craik, of Queen's College, Belfast, Mr. Robert Davis, of York, and Mr. H. G. Bohn, have been added to the National Shakespeare Committee.

A performance at the Polygraphic Hall will take place on Monday next, under the sanction of the National Shakespeare Committee, in aid of the fund for erecting a monument to the poet. The entertainment will be conducted by Miss Edith Heraud and Herr Krueger, and will consist of selections from Shakespeare's dramas. The hall will be decorated for the occasion with wreaths and festoons inclosing appropriate mottoes.

A curious case of literary plagiarism is engaging much attention in the two Universities—greatly to the disadvantage of Cambridge. The Camden Medal, for the best Latin poem on "India Pacifica," was this year awarded to Mr. F. W. H. Myers, a scholar of Trinity College. The poem having been printed, eyes quicker and more critical than those of the examiners, perceive that a large portion—some say more than one-fourth of it—has been taken, line for line and word for word, from the prize poetry of Oxford. To give a few instances. Mr. Myers has these lines:—

Finibus his rutilans volvens Plata divex arenam,
Si non pestifero pallens sub fornice servus
Incumbit madidis aeterna nocte fœdus
Seminæque effossi cogit generosa metalli;
At tibi concessit fœcundum ubere campos
Sol propior, tibi pampineo gravidus autumnus
Floret ager, moderatæ æstum intractabilis anni.

—The following lines appear in the Oxford poem for 1812, by Mr. H. Latham, of Brasenose:—

Finibus his rutilans volvens Plata divex arenam,
Si non pestifero pallens sub fornice servus
Incumbit madidis aeterna nocte fœdus
Seminæque effossi cogit pretiosa metalli;
At tibi concessit fœcundum ubere campos
Sol propior, tibi pampineo....

—And Virgil, *Georg. ii. 5*:—

pampineo gravidus auctumnus

Floret ager.

—This passage, also put under contribution, appears in Mr. Law's Oxford poem of 1807:—

Mulcentque æstum intractabilis anni.

Again, Mr. Myers has these lines:—

Neque ergo impastæ projecta cadavera circum
Inuigilant tigres, obscurarumque volucrum
Tetra super legio ferali remigat ala.

—Compare these lines in a poem by C. Wordsworth, of Christ Church, which obtained the prize in 1827:—

Dum procul impastæ projecta cadavera circum
Inuigilant tigres, obscurarumque volucrum
Tetra super legio ferali remigat ala.

Again, Mr. Myers has—

Nunc autem e coelo niveis concordia pennis
Plaudit; et anorum incipit formosior ordo:
Securos veluti cum rauca per æquora nidos
Alcyones posuere, fugantur carmine nubes,
Suave micant fluctus et detumescere procellæ.

—Compare with the following passage from the Oxford poem of 1827, by Mr. Wordsworth:—

Pone sequens coelo niveis concordia pennis,
Plaudit; et anorum incipit formosior ordo,
Securos veluti cum rauca per æquora nidos
Alcyones posuere, fugantur carmina nubes,
Suave micant fluctus et detumescere procellæ.

And, again, Mr. Myers has—

Fortunata nimis regio, si munere quantum
Nature flores, tantum contingenter et
Flores æternum virtute animisque tuorum.
Fortunata nimis regio, si in vera veniret
Barbarus auctus, et jam tandem turpia vellet
Vincula desidiæ et longum excussisse veterum.

—Compare with the Oxford poem of 1807, by W. J. Law, of Christ Church:—

Fortunata nimis regio; si nunc quoque quantum,
Muneribus variis aucta cœlique solique,
Tantum etiam aucta fores virtute animisque tuorum.
Fortunata nimis regio, si in sana rediret,
Consilia Hispanus: si tandem turpia vellet
Vincula desidiæ et longum excussisse veterum.

—Much curious speculation is going on in the University as to what action the authorities will take in the matter. So flagrant a case of plagiarism cannot be overlooked; and the general opinion is, that the examiners will have to review their decision, and call upon Mr. Myers for an explanation of his conduct.

A Reader in the British Museum for many years writes:—"I am glad that you have drawn attention to the great and increasing delay in the delivery of books to readers at the National Library in the British Museum. So far from this delay diminishing in the new Reading-Room, I can remember that I had less trial of my patience in the old room. I find that, on the average, I now have to wait three-quarters of an hour for every book written for after eleven or twelve o'clock. Not unfrequently I wait one hour. Now, as one hour elapses in reaching the Reading-Room from most of the suburbs, and one hour in returning, it is manifest that the loss of an hour, or nearly as much, in the Reading-Room renders the time of many readers insufficient for their studies. It is not for readers to devise the remedy, but I am quite sure that one can and ought to be found in the National Library. Every one commends the services of the attendants in the public room; but what may be the case in the interior rooms and passages we cannot tell. If the readers are too numerous, some limit must be fixed to future admissions; if the bringers of the books are too few, they ought to be increased. I (together, I suppose, with many others) feel that it is useless to repair to the Museum Library at all unless I have the whole morning at my disposal. Surely Mr. Panizzi, who has done so much for us, may easily do a little more. I am rather reluctant to allude to another evil, but one often complained of in private—viz., the presence of certain readers in a state of uncleanness and unsavouriness wholly inadmissible. Certainly the personal condition which would exclude a man from decent society ought to have the same effect in the National Reading-Room. Poverty is no reproach, threadbare attire is no great objection, but positive uncleanness and ill-odour are beyond toleration. Readers who make the Reading-Room an hospital, or a luncheon-room, or a place of call, or a model lodging-house, should be requested to betake themselves to more appropriate quarters."

Many of our readers will remember with hope and interest the name of Henry Kendall, as that of a young Australian poet, some of whose unpublished verses we printed nearly a year ago, together with a note which he had sent to us, explaining his position in New South Wales as a native who had seen very few books. It will surprise no one to hear that he has written to us again; and, as we shared his first brief communication with our readers, we shall do the same with his second, which runs as follows:—

"Newtown, Sydney, New South Wales, May 8, 1863.

"Dear Sir,—Nearly twelve months ago, I sent you a parcel of MS. verses which were noticed by you in one of the *Athenæums* of September, 1862. You may remember the circumstance. I had not, in my wildest moments of dreaming, conceived that after a cold reception in our small literary court, I should meet with such warm, friendly greetings at head-quarters. Three columns of the *Athenæum* devoted to me were almost more the source of astonishment than delight as far as I was concerned. I cannot sufficiently express myself in thanking you. You may guess the rest—you were once young and unknown yourself. With this, I post some short writings. Will you publish the one you like best in your poetical column, if it is up to the standard? I trust that whenever a future letter passes between us, it will accompany something more worthy of your attention. With thanks, I remain, Dear Sir, yours faithfully,

HENRY KENDALL.

—We take from the parcel of verses now sent to

us a little poem, entitled 'By the Sea,'—a fair example of the dramatic force and stern realism of Mr. Kendall's style:—

The caves of the sea have been troubled to-day
With the water which whitens, and widens, and fills;
And a boat with our Brother was driven away
By a wind that came down from the tops of the hills.
Behold I have seen on the threshold again
A face in a dazzle of hair!

Do you know that she watches the rain and the main,
And the waves which are moaning there?
Ah! moaning and moaning there!

Now turn from your casements, and fasten your doors,
And cover your faces, and pray, if you can;
There are walls in the wind, there are sighs on the shores,
And alas for the fate of a storm-beaten man!

Oh, dark falls the night on the rain-rutted verge,
So sad with the sound of the foam!
Oh, wild is the sweep and the swirl of the surge;
And his boat may never come home!
Ah, never and never come home!

—The other short writings which accompany this note and poem, are called 'A Squatter's Song,' 'Mountain Moes,' 'The Waterfall,' 'The Rock and the Sea'—titles which indicate a common property in the poetical aspects of nature on both sides of the globe. Another day, we may quote a further example from this list.

Among the many subjects touched on by Sir William Armstrong in his inaugural address, the question of reducing weights and measures to a uniform scale is that which seems the most pressing, and the recommendations of the President of the British Association come at an appropriate time. A commission has been sitting in Germany to consider what measures may be best adopted there, and the various governments are called upon to examine the practicability of those which have been recommended. The Bavarian Government states its readiness to adopt the decimal system for weight and long measure, but in surface and cubic measure can only promise to have tables of reduction prepared and circulated. The land-tax, as it exists in Bavaria, is the chief obstacle to any simplification of the surface scale, while the fact that there are different measures for fire-wood, for timber, for earth and for stone would cause great confusion if any reform of cubic measure were to be introduced.

A memorial statue has been erected in the Castle Yard, Exeter, to the late Earl Fortescue, designed by Mr. E. B. Stephens. The statue, eight feet high, is of Sicilian marble and stands on a base of granite. The attitude in which the sculptor has presented the late Earl is natural. He has on his robe, bearing the three bars which distinguish his rank in the peerage; round his neck is the badge of St. Patrick, and on his leg is the garter. His coat is the Lord Lieutenant's uniform. He is in the attitude of speaking, his left hand resting on his hip, and his right firmly grasping his robe. The likeness is good.

Mr. Bruton (not Burton) was the writer of the address delivered by Miss Marriott at Sadler's Wells.

The Austrian Academy of Fine Arts announces that an exhibition of pictures will take place in Vienna next year, opening the 15th of April and closing the 31st of May. All artists are invited to send such works as are in their own possession, and have not been already exhibited in Vienna; the term for receiving works being from the 15th of March to the 1st of April. Prices are to be affixed in Austrian money; pictures without frames are inadmissible, and subjects which offend against decency will be rigidly excluded.

The meeting of German jurists, which has taken place this year, at Mayence, offers some interesting details, and is especially notable at the present moment, as an attempt to unite the various codes of Germany while the Princes have been discussing the matter of political union. Long debates were held on a question of much importance to Germany, and especially to Prussia, whether the judges are to decide if a law is in accordance with the constitution, or are to be limited to its administration. After severe reflections on the Prussian ordinances against freedom of the press, the meeting agreed almost unanimously that a judge is only bound to execute a law which has received the sanction of the representative body duly elected.

Capital punishment was also discussed at much length in the section for penal law as well as in the general assembly, and while the section passed some resolutions tending to gradual modification of the punishment of death, the general assembly voted that it should disappear from the German statute book, except as regarded cases of martial law or of mutiny at sea.

A few facts relating to the postal system of Bavaria are supplied by a report presented to the Munich Chamber. In the year 1840 a letter between Munich and London cost about 3s. 6d., it now goes for a seventh of the price. The great defect of the Bavarian postal arrangements is the present state of the post omnibuses which are the sole means of communication where the railways have not penetrated. These vehicles have been getting worse instead of better, and are admitted to be the worst in Europe. It is true the roads are also execrable, but this does not excuse the badness of the carriages. Four miles an hour is a very good average for a Bavarian post omnibus, and as there is no competition the post is left in many places to the enjoyment of complete monopoly. Some speakers in the Chamber counselled the extension of railways as the only means of bettering the post carriages, admitting that the post itself is past improvement. But what is to be done with places beyond railways, with places such as Tegernsee, in which the influence of a royal prince is exerted to retard locomotion in every possible way? Seeing that the summer retreat of fashionable Munich is cut off from railway communication by this influence, not even allowed a telegraph for fear the royal moments should be disturbed,—that all summer visitors there are reduced to creep along in a jolting omnibus at a foot's pace, it is rather a Utopian remedy to suggest that railways must be extended over all Bavaria.

Singular revelations about the system pursued in the Munich Pinacothek are constantly made, coupled with complaints on the part of artists and connoisseurs of inefficient restoration, carelessness and bungling which are almost incredible. Valuable works are sold by the gallery at ludicrous prices. Pictures by Albert Dürer, Lucas von Leyden, even a portrait by Murillo, have been almost given away, and their value has not been discovered till their purchasers have sold them at ten and twenty times the price they gave. A Velasquez was sold for twenty florins by the directors of the Pinacothek for which the Berlin Gallery gave six thousand florins immediately after. In the Bavarian Chamber, where these facts were stated, a discovery made by Prof. Pettenkofer for restoring pictures was pressed on the Government, and from the success which the method has met with in the Schleissheim Gallery we are curious to learn something more about it. Pictures in the Schleissheim Gallery which seemed almost worthless are said to have been so entirely altered by this discovery of Prof. Pettenkofer that in one case where the catalogue formerly gave a value of six to twenty florins it now gives 20,000 florins. The owners of great private galleries and the officials of national galleries should surely be on the scent of so marvellous a power of restoration.

German papers report the death, on the 23rd of August, of the sculptor Kalide, Professor of the Plastic Art at the Academy of Berlin. Kalide died, sixty-two years old, of an apoplectic fit, while he was on a visit to his brother, at Gleiwitz. The art of sculpture loses in him one of its most gifted and most enthusiastic votaries, and his many pupils will miss a kind and devoted master, whose name will not soon be forgotten among them. His most popular work is 'The Boy with the Swan,' the original of which is at Charlottenburg. Copies of it are to be found in almost every German park with ornamental waters. This favourite piece carried the name of its author soon over every part of the civilized world. At the International Exhibition of 1851 it will be well remembered. As a counterpart to it, Kalide left the model of 'A Boy with a Buck,' which, as far as we know, has not been carried out yet, either in bronze or marble. His most perfect work in this genre is 'The Bacchante with the Panther'; although superior in every way, it is less known than 'The

Boy with the Swan,' owing to its being in the private possession of Herr von Thile-Winkler, whose estate in Upper Silesia lies out of the route of tourists. Another great work of Kalide's is the statue of the Minister von Reder, which the Silesian miners had erected to his memory in acknowledgment of his merits as a Silesian miner. From Kalide's hand is the beautiful Sleeping Lion on Scharnhorst's monument, in the graveyard of the Invalides. This work has generally been attributed to Rauch; coming from his atelier.

POLYGRAPHIC HALL.—The First Entertainment IN AID of the NATIONAL SHAKESPEARE FUND, under the sanction of the National Shakespeare Committee.—Vice-Presidents: His Grace the Archbishop of York, His Grace the Duke of Manchester, The Earl of Carlisle, The Earl of Stanhope, Alfred Tennyson, Esq. (Poet-Laureate), Charles Dickens, Esq., &c. The Opening Night, MONDAY, September 21, of Miss HERAUD and HER KRUEGER's celebrated SHAKESPEARIAN ENTERTAINMENT, illustrative of the Passions, interpreted with Descriptive Music, by J. C. Beuthin, Esq.; Solos by Miss Mabel Brent, Mrs. Beuthin, Herr Bonn, Mr. Page and Signor Nappi; an efficient Chorus and Band.—Private Boxes, One and Two Guineas each; Reserved Seats, 3s.; Area, 2s.; Amphitheatre, 1s. Doors open at half-past 7, commence at 8.—Tickets at the Polygraphic Hall, King William Street, Strand, and of the principal Musicians.

POLYGRAPHIC HALL.—MISS HERAUD and HERR KRUEGER's celebrated SHAKESPEARIAN ENTERTAINMENT, illustrative of the Passions, interpreted with Descriptive Music, TUESDAY, September 22, and Every Evening at Eight; Saturday, at Three.—Music by J. C. Beuthin, Esq. Solos, Miss Beuthin, Herr Bonn, Mr. Page, M. Page, and Signor Nappi. An efficient Chorus. Booking at the Hall, King William Street, Strand, from Ten to Five; or Tickets of the Musicians.

SCIENCE

BRITISH ASSOCIATION.

SECTION A.—MATHEMATICAL AND PHYSICAL SCIENCE.

MONDAY.

The President of the Section having to attend in Section G, the chair of the Section was taken by Prof. SYLVESTER, who commenced the business of the Section by reading a letter from Prof. PIAZZI SMYTH, from Edinburgh, apologizing for the length of time of the Section which he had occupied on last Friday, stating that he was by no means fully aware at the time how much he was transgressing, being rather blinded by his own interest in a great subject, and afraid to begin describing what he had himself had a share in until he had done full justice to the many natives of Newcastle as well as other cities in Great Britain who had laboured with success in the cause of time-signals.

The Vice-President also permitted the Rev. Dr. HINCKS to explain that in consequence of his not having been present on Saturday when his communication was read, some serious mistakes had got into the published accounts of what he had wished to say, and the Newcastle papers had made him speak downright nonsense. He had not stated that he himself had found a record of any eclipse in any hieroglyphic inscription. It was Dr. Brugseh who had found it, and he had found by calculating back by the best lunar tables extant that no eclipse had occurred at the time indicated at Thebes; also, thinking it very unlikely that so common an occurrence as a partial eclipse would have been noticed in such an inscription, and finding that an annular eclipse would according to the tables have been seen in Arabia, or perhaps still further eastward, though not at Thebes, it had occurred to him that this might be what had been recorded, and a slight correction of the mean longitude of the moon would lead to this correction. What he simply required from his astronomical friends in the Section was to know what the most recently-received value of the co-efficient in the well-known formula of La Place, $M_2 = ae_1 \sin \omega$, and, since it was admitted that a had been taken too large, whether its true value might not be such as would lead us to the true explanation.

Report of the Balloon Committee, read by Col. SKYES, M.P.—The Committee had meetings of a quorum on the 20th of February, 30th of May, 5th of June, 26th of June, 8th of July and 28th of August; and under their instructions at these meetings balloon ascents took place on the 31st of March, 18th of April, 26th of June, 11th of July and 21st of July. Three of these were to great altitudes and two to lower altitudes. A fourth high ascent was ordered to take place from Wolverhampton on

any day between the 6th of July and the present date; but Mr. Coxwell's engagements and the unpropitious state of the weather have prevented the Committee from carrying out their resolution. The required gas was specially prepared by the Wolverhampton Gas Company, and is kept at the disposal of the Committee. The observations made by Mr. Glaisher in the several ascents, together with the diagrams in illustration, accompany this Report for insertion in the annual volume of the Association. The British Association and Science owe a debt of gratitude to Mr. Glaisher for his ability, perseverance and courage with which he has voluntarily undertaken the hazardous labour of recording meteorological phenomena in the several ascents. New physical conditions having been observed in the last two ascents, the Committee consider that it would extend our scientific knowledge were the Committee re-appointed, and the observations continued, with a grant of 200l. for the purpose.

Report on Balloon Ascents, by Mr. J. GLAISHER.
 'On the Distribution of Heat on the Sun's Surface, and the Currents in his Atmosphere,' by Mr. MURPHY.—Secchi, of Rome, has ascertained that the sun's equator is sensibly hotter than its poles. That this should be the case follows from the meteoric theory of solar heat. The asteroids which revolve round the sun and fall into its atmosphere as meteors, probably occupy, like the entire solar system, a lenticular space having its greatest diameter nearly coincident with the sun's equator, and if so, a greater number of meteors must fall on the equatorial than on the polar regions of the sun, making the former the hottest. The meteoric theory will also account for the currents in the sun's atmosphere observed by Mr. Carrington (see the *Proceedings of the Royal Astronomical Society*, 13th April, 1860). He finds that the spots in the lowest latitudes drift most rapidly from W. to E. Were the sun's atmosphere, like the earth's, acted on by no other motive power than the unequal heating at different latitudes, the relative direction of the currents would be the reverse of this, in virtue of the well-known principles of the trade-winds and "counter-trades," and this would be true at all depths in the sun's atmosphere. But if meteors are constantly falling into the sun's atmosphere, moving from west to east with a velocity scarcely less than that of a planet at the sun's surface, and in greatest number in its equatorial regions, there is a motive power which is adequate to drive its atmosphere round it from west to east, and with greatest velocity at the equator. The intensely bright meteor-like bodies which Mr. Carrington and another observer simultaneously saw traverse the sun's disc moved from west to east, and they were almost certainly asteroids falling into the sun.

'On Ozone, especially on Ozone Tests,' by Mr. E. J. LOWE.

'On the Comparison of Curves afforded by Self-Recording Magnetographs at Kew and Lisbon,' by Mr. B. STEWART.—One point of interest in this comparison is, that the disturbance began at both places at precisely the same moment of absolute time; and a second point is, that there is great general similarity between the two curves of North and South disturbance, while in the East and West disturbance curves the likeness is much less marked, and it scarcely appears at all in the vertical force curves. An extremely interesting feature of the Lisbon curves of vertical force and East and West force, is that the one is nearly exactly the reverse of the other, a peak of the one corresponding in time to a hollow in the other, a hollow to a peak, and so on throughout the disturbance, which extended over twelve days. Senhor Capello, of Lisbon, remarks that this fact may be expressed by saying that the whole disturbing force acts in *one plane*, which is evident, inasmuch as the two components alluded to are in *one line*. The comparison of these curves is believed to confirm results which have been obtained, without the aid of photography, chiefly through the sagacity of General Sabine; for it appears that at Lisbon the vertical force and East and West force are affected by only one type of disturbance, while the North and South force is

under the influence of two different types; and it is believed that at Kew both types operate upon each of the three elements.

'On the Selenographical Relations between the Chain of Lunar Mountains, the "Alps," with the "Mare Imbrium" and the "Mare Frigoris," by Mr. W. R. BIRN (communicated by Dr. LEE).

'Description of an Instrument for ascertaining the Height of a Cloud,' by Prof. CHEVALLIER.—This little instrument consisted of two jointed rulers, graduated from the centre of the joint, and one of them furnished with an upright sliding piece, with an opening to allow the sun's light to pass, the edge of which is at a known distance by the scale from the ruler on which the piece slides. If then the distance in miles or yards at which the shadow of a cloud is cast upon the earth be known, by laying one branch of the ruler towards the shadow of the cloud and the other in the direction of the vertical line from the part of the cloud which casts the shadow directly on the earth beneath the cloud, and then moving the sliding-piece along this latter branch of the ruler until the shadow of the edge of the opening just reaches the middle of the rod laid in the direction of the shadow of the cloud, you have on the ruler and the sliding-piece an exact representation in miniature of the actual circumstances of the cloud, and a simple rule-of-three calculation gives the vertical height of the cloud above the earth. Thus, "multiply the distance of the shadow of the cloud (supposed to be known) by the height of the sliding-piece and divide by the distance of the shadow of the sliding-piece from the angle of the rulers, and the quotient is the height of the cloud required."

Prof. STEVELLY observed that this was a subject that had occupied his thoughts for several years, and he had not found it so easy a matter to identify the cloud, much less the part of a cloud (in the case of the lower and denser clouds, frequently hundreds of feet deep) which casts its shadow on the distant landscape; and in the case of the upper lighter clouds they cast no shadow at all, and it was their heights which it was most desirable to determine, that of the lower formations being pretty well known already. At the meeting of the British Association at Southampton, the Master of Trinity College, Cambridge, the Rev. Dr. Whewell, had described a very simple and elegant mode of obtaining the height of any modification of cloud. This was by observing the altitude of a cloud by its image in a still lake, or other large sheet of water, from a known height above the surface of that lake, and also a similar altitude obtained from a saucer of oil or water held near your eye or sextant. Then, the height of your eye above the lake multiplied by the sine of the sum of these angles, and divided by the sine of their difference, could be easily shown to be equal to the height of the cloud. Prof. Stevelly had tried to put this in practice, but, though very favourably situated, he had never been fortunate enough to have the surface of the sheets of water smooth enough to make the required observations at the time that clouds whose heights he wished to ascertain were visible; but by a very simple modification of Dr. Whewell's method, he did succeed;—that was by observing from a known height above the surface of a small artificial horizon the altitude of a cloud and of an object whose height was known. Then, as by Dr. Whewell's rule, the height of the eye above the surface, multiplied by the tangent of the sum, and divided by the tangent of the difference, could be shown by Dr. Whewell's mode of demonstration to give the height of the cloud.—Mr. FLEMING JENKIN observed that an instrument made by Mr. Adie could be applied readily to observing the heights of clouds when directly over head, as it gave at once the distance of objects from the observer.

'Description of the Experimental Series of Rain-gauges erected at Calne,' by Mr. G. J. SYMONS.—These instruments have been constructed and erected at the expense and in the grounds of Major Ward, of Castle House, Calne, with a view of finally deciding on the size and form of gauge which most truly indicates the amount of rain actually reaching the surface of the earth, and also deciding both the best elevation at which to

place the gauge above the ground, and, if possible, the correction requisite to reduce the observations made at other elevations to what they would have been if made at the adopted standard height. The series consists of two sets of gauges; those for testing the indications of different sized gauges are eleven in number, consisting of circular ones, 1 in., 2 in., 4 in., 5 in., 5 in. with a peculiar flange or lip, 6 in., 8 in., 12 in., and 24 in. in diameter; and square ones of 25 in. and 100 in. in area. These are all placed at the same height above the ground (1 foot), and are very near to each other. The elevation series consists of nine gauges of 8 in. diameter, placed at the following heights above the ground, viz., level, 2 in., 6 in., 1 ft., 2 ft., 3 ft., 5 ft., 10 ft., and 20 ft., and at some distance from each other. A second gauge of 5 in. diameter is placed 20 ft. above the ground, in order to ascertain if its indications at that height bear the same ratio to an 8-inch gauge as at a less elevation. These instruments have been erected in a very favourable position, free from the influence of trees or buildings, and the gauges being elevated on poles, it is anticipated that the results will be more reliable and available for the before-mentioned purpose than if placed upon buildings.

'Meteorological Observations recorded at Huggate, Yorkshire,' by the Rev. THOMAS RANKINE.—This was the series for 1862, a similar series to which had been for several years furnished to the Association by the venerable author.

TUESDAY.

'On a New Kind of Miniature possessing apparent Solidity by means of a Combination of Prisms,' by Mr. H. SWAN.—By this invention is obtained a miniature representation of the human form or other objects possessing the appearance of perfect solidity, the image being apparently imbedded in the thickness of a small inclosed block of glass or crystal, thereby defining form and expression with a degree of accuracy unattainable in a flat portrait. This is effected by a new application of the principles of binocular vision employed in the ordinary stereoscope. A pair of transparent pictures (taken at an angle suitable for the effect intended) are produced by the ordinary photographic means. To effect the combination of these, the block of glass or quadrangular prism, in the interior of which the solid image is to appear, is composed of two rectangular prisms ground to an angle of about 39° or 40°. These are placed together so as to form one solid quadrangular prism, divided lengthwise by a thin film of air. If one of the pictures be now placed at the back of this combination, and the other picture at the side, on attempting to look through the combination the two images will be superposed on each other (forming one solid image, apparently imbedded in the crystal), all the rays which fall on one side of a line perpendicular to the surface of the prism next the eye suffering total reflexion at the inner oblique surface of that prism, while nearly all those rays which fall on the other side of this line will be transmitted, unaltered in direction, through the body of the combination. Thus one of the eyes only perceives the object at the back of the prisms, while to the other eye the picture at the side is alone visible, and that lying apparently at the back also, producing the perfect appearance of solidity. It is evident that, to produce these results, care must be taken, not only that the pictures are not misplaced so as to produce the pseudo-scope effect, but also that the picture which suffers reflexion shall be reverted to compensate for the reversion occasioned in reflexion.

'On the Lunar "Mare Smithi," the "Phillips Walled Plain," and the "Percy Mountains," by Dr. LEE.

'On the System of Forecasting the Weather pursued in Holland,' by Dr. BUYS BALLOT.—The author said:—"I shall not abuse your indulgence, which I earnestly implore. I shall very shortly explain (1.) what are the rules about foretelling weather in Holland, given before a similar system was introduced in England; (2.) how they behaved themselves; and (3.) what is to be done now: and I will very abundantly answer to any question or remark if they be made, for in that case I am justified in trespassing on your time.—(1.) Under our plan, where observations are taken in Holland, there are

four principal places: Helder indicated by H, Groningen indicated by G, Flushing indicated by V, and Maestricht indicated by M, on the indications of which I base my forecasts, and in the first place on the barometer readings. For every day of the year and for every hour of the day I have very carefully determined the height of the barometer in the place of observation at that height above the sea, where it is suspended. This is a cardinal point not sufficiently observed in England, and not at all in France. The difference of an observed pressure from that calculated on I call the departure of the pressure—positive when the pressure is greater, negative when it is less. Those departures, besides the observations of the other instruments, are communicated from post to post. The rule is now very simple. If the departures are greater (more positive) in the southern places than in the northern, greater at M. or V. than at G. or H, the wind will have a W. in its name; when the departures are greater in the northern places the wind will have an E. in its name. More accurately, you may say, The wind will be nearly at right angles with the direction of the greatest difference of pressures. When you place yourself in the direction of the wind (or in the direction of the electric current) you will have at your left the least atmospheric pressure (or the north pole of the magnet). When the difference of pressure of the southern places above the northern is not above four millimètres there will be no wind of a force above 30 lb. on the square metre. Moreover, the greatest amount of rain will fall when the departures are negative; and at the places where the departures are most negative, there also the force of the wind will be generally stronger. Moreover, there will be no thunder if the barometric pressure is not less than two millimètres above the average height, and when at the same time the difference of the departures of temperature is considerable. Those rules, and especially the first two, were laid down by me, in 1857, in the *Comptes Rendus*, and on the 1st of June, 1860, the first telegraphic warning by order of the Department of the Interior was given in Holland. It was unfortunate that those telegraphic warnings were not introduced four days sooner, for in that case the first communication would have been a first warning against the fearful storm of May 28, 1860, called the Finster-storm. All of you know how amply Admiral FitzRoy has arranged the telegraphic warnings all over England.—2. Those rules used in Holland have behaved themselves very well, as is laid down in the translation of a paper of Mr. Klein, captain of a merchant ship, whereto I have added my observations and signals compared with the signals of Admiral FitzRoy in table A, p. 25. My own paper dates from June 1, 1860, and is extracted by Mr. Klein as you may see, but I preferred that the less complete and precise paper of a practical man be translated, because I thought that the seamen would put more reliance on it. From the tables added to that translation it appears that I have warned from my four stations, just as Admiral FitzRoy has done from his twenty. It must, however, be recorded that besides those four stations, there are also some stations—Paris, Havre, Brest—in France, and some in England—Hartlepool, Yarmouth, Portsmouth, Plymouth—that send me their observations. Generally they arrive too late, and therefore they throw but very little light on the forecasting, principally while the barometers are not so well known. So much for the strength, now for the direction. The direction is in the first twenty-four hours after the observations, three times of the four such as indicated, and the second twenty-four hours and the third twenty-four hours still two times of the three such as indicated (see table B, p. 29), and moreover no storm has occurred in those six years when not before the difference of the southern departures above the northern has been four millimètres.—To come to the third point. 3rd. What is to be done? The normal heights of barometric pressure, or better of the barometers, which are read, must be conscientiously taken, the observation must be made at more points once a day, and mutually communicated, and at days when there are greatly different departures,

that is to say, of three millimètres, or when there is change of inclination, there must be sent a message at noon or in the evening of the same day. In all cases, not only the pressure in the morning, but likewise that at night should be given. A critical indication is, when the previous day the northern stations had greater departures and the following day the southern had greater departures, even when the difference in the latter case was small. There is caution to be had when the difference of the departures is 4 millimètres. But I may not trespass on your time and kindness in expressing wishes only, it may be sufficient to have communicated the general rule."

'An Account of Preliminary Experiments on Chalkescence,' by Dr. AIKIN.—This paper began by a brief re-statement of the circumstances under which the more refrangible rays of the spectrum are, by methods devised by Prof. Stokes, transmuted into rays of lower refrangibility. The author then entered into a detail of the experiments he had instituted in the hope of establishing the reverse process of raising rays from the Herschellian portion of the spectrum into the Newtonian, but in which object he had not yet succeeded. He pointed out what he conceived was requisite to render this research successful, and several circumstances which rendered it highly probable.

'On Spectral Analysis,' by Prof. PLÜCKER.—It is generally admitted now, that every gaseous body rendered luminous by heat or electricity sends out a peculiar light, which, if examined by the prism, gives a well-defined and characteristic spectrum. By such a spectrum, by any one of its brilliant lines, whose position has been measured, you may recognize the examined gas. This way of proceeding constitutes what is called spectral analysis, to which we owe, until this day, the discovery of three new elementary bodies. In order to give to spectral analysis a true and certain basis, you want the spectrum of each elementary substance. Most recently, some eminent philosophers, in examining such spectra, met with unexpected difficulties, and doubts arose in their minds against the new doctrine. These doubts are unfounded. The fact is, that the molecular constitution of gases is much more complicated than it has been generally admitted till now. The spectra, therefore, always indicating the molecular constitution of gases, ought to be more complicated also than it was thought at first. By these considerations, a new importance, a rather physical one, is given to spectral analysis. You may recognize by the spectrum of a gas, not only the chemical nature of the gas, but you may also obtain indications of its more intimate molecular structure—quite a new branch of science. Allow me now to select out of the results already obtained two instances only. Let me try to give what I may call the history of the spectra of two elementary bodies—of sulphur and nitrogen. In order to analyze by the prism the beautiful light produced by the electric current, if it pass through a rarefied gas, I gave to the tube in which the gas is included such a form that its middle part was capillary. Thus I got within this part of the tube a brilliant film of light, extremely fitted to be examined by the prism. The date of my first paper on this subject is the 12th of March, 1858. After having provided myself with apparatus more suited to my purposes, I asked, about a year ago, my friend, Prof. Hittorf, of Münster, to join me in taking up my former researches. The very first results we obtained in operating on gases of a greater density opened to us an immense field of new investigation. We found that the very same elementary substance may have two, even three, absolutely different spectra, which only depend on temperature. In our experiments we made use of Ruhmkorff's induction coil, whose discharge was sent through our spectral tubes. In order to increase at other times the heating power of the discharge, we made use of a Leyden jar. Now, let us suppose a spectral tube, most highly exhausted by Geissler's mercury pump, contains a very small quantity of sulphur. The discharge of the coil will not pass through the tube if it do not meet with ponderable matter, either taken from the surface of the glass, or, if the discharge be very strong, by the chemical decomposition of the glass. In heating

slowly the tube by means of a lamp, in order to transform a part of the sulphur into vapour, all accidental spectrum, if there be one, will disappear, and you will get a pure and beautiful spectrum of sulphur. I supposed the Leyden jar not to have been interposed. If you now interpose it, the spectrum just spoken of will suddenly be replaced by a quite different one. We were generally led to distinguish two quite different classes of spectra. Spectra of the first class consist in a certain number of bands, variously shadowed by dark transversal lines. Spectra of the second class consist in a great number of most brilliant lines on a dark ground. Accordingly, sulphur has one spectrum of the first class and another one of the second class. You may as often as you like obtain each of these two spectra. In operating on a spectral tube, containing nitrogen at a tension of about 50 millimètres, you will, without the Leyden jar, get a most beautiful spectrum of the first class. After interposing the jar, a splendid spectrum of the second class will be seen. But here the case is more complicated yet. The above-mentioned spectrum of the first class is not a simple one, but it is produced by the superposition of two spectra of the same class. Ignited nitrogen, at the lowest temperature, has a most beautiful colour of gold. When its temperature rises, its colour suddenly changes into blue. In the first case, the corresponding spectrum is formed by the less refracted bands extended towards the violet part; in the second case, it is formed by the more refracted band of the painting extended towards the red. Nitrogen, therefore, has two spectra of the first class and one spectrum of the second class. The final conclusion, therefore, is that sulphur has two, nitrogen three, different allotropic states. It may appear very strange that a gaseous body may have different allotropic states—i. e., different states of molecular equilibrium. It may not appear, perhaps, more strange that a substance, hitherto supposed to be an elementary one, may really be decomposed at an extremely high temperature. From spectral analysis there cannot be taken any objection that sulphur and nitrogen may be decomposed. Chloride of zinc (or cadmium), for instance, exhibits two different spectra. If heated like sulphur, and then ignited by the discharge of Ruhmkorff's coil, you will get a beautiful spectrum either of chlorine or of the metal, if either the Leyden jar be not interposed or be interposed. There is, in this case, a dissociation of the elements of the composed body in the highest temperature, and re-composition again at a lower temperature. You may consider the dissociation as an allotropic state, and, therefore, I may make use of this term as long as the decomposition be not proved by the separated elements.

'On Specific Refractive Energy,' by Dr. GLADSTONE and Rev. Mr. DALE.—When the refractive index of a substance minus unity is divided by density, the quotient is termed its specific refractive energy. The object of the paper was to show how far this is a constant, notwithstanding changes of volume by heat or pressure, change of aggregate condition, solution or chemical combination.

'On Fogs,' by Dr. GLADSTONE.—From returns received since the last Meeting of the Association, the author had been led to some new generalizations respecting fogs. The most important of these are:—1. There is a strongly-marked distinction between local and general fogs. A general fog is found to occur at every or almost every station along a whole country-side, extending generally one or two hundred miles, and often much more than that; while a local fog is noted at only one or possibly two contiguous stations. There is very rarely anything intermediate between these two kinds. The fogs observed at the light-vessels seemed to be almost exclusively general, probably because there are no peculiar conditions at sea to create a fog over a limited area. The author had traced a fog on June 22-23, 1861, nearly all round Great Britain and along the whole east of Ireland. 2. These general fogs are in the habit of visiting certain geographical areas. There seem to be certain parts of the coast peculiarly liable to become the landfall of a fog, which according to its magnitude stretches to a greater or less distance right and

left of this particular spot. Thus in Ireland there are two places, the south-east corner, Wexford, and the western half of the southern shore. The northern coast is very rarely visited by fog. In England and Scotland, from which the daily returns were limited to the first half of 1861, the author pointed out as the "landfalls" during that period—the coast of Suffolk, the coast of Yorkshire, the centre of a fog that sometimes stretched from Aberdeenshire to Norfolk, and re-appeared at the Fjorelands, the western coast of Wales and Cornwall, and the north-west of Scotland, including the Orkneys, Hebrides and Western Isles. It would be an inquiry well worthy the attention of meteorologists and seamen to ascertain these areas more precisely, and the conditions on which the formation, continuance, and disappearance of these fogs depend.

'On the Augmentation of the Apparent Diameter of a Body by Atmospheric Refraction,' by Mr. S. ALEXANDER.

'On the Conditions of the Resolvability of Homogeneous Algebraical Polynomials into Factors,' by Mr. J. J. WALKER.—In this communication a commencement was made of a systematic investigation of the conditions of resolvability of homogeneous polynomials of n variables into factors, and it was shown that in the case of the polynomial of the second degree the conditions were that every $n-3$ rd "minor" of a symmetrical determinant, whose constituents were the co-efficients of the polynomial, should vanish. It was also shown that the co-efficients of the factors were roots of certain quadratic equations, and the general theory was illustrated by geometrical applications.

'On the Elasticity of the Vapour of Sulphuric Acid,' by Mr. T. TATE, of Hastings, formerly of Alnwick.—The author gives general formulae expressing the law connecting the pressure and temperature of the vapours of sulphuric acid diluted with different equivalents of water; also shows that for diluted acids, Dalton's law of the elasticity of vapours is approximately true.

'On the Result of Reductions of Curves obtained from the Self-recording Electrometer at Kew,' by Prof. W. THOMSON.—The author said, "I have now had all the photographs up to last March reduced to numbers, and the monthly averages taken. Each month shows a maximum in the morning, sometimes from 7 to 9 A.M., and another in the evening from 8 to 10 P.M. There are pretty decided indications of an afternoon maximum, and another in the small hours after midnight, but the irregularities are too great to allow me to draw any conclusion from a mere inspection of the monthly averages. I intend to calculate three terms, if not more, of the harmonic series for each month, and thus be able to judge whether the observations show any consistence in a third term (which alone would give four maxima and four minima), or a first term (which alone would give one maximum and one minimum in the 24 hours). There is a very decided winter maximum and summer minimum on the daily averages. That for January is more than double of that for July. This part of the subject will also require much work to work it out. In the reductions I have hitherto made I have included negatives with positives, and all the sums have been 'algebraic' (i.e., with the negative terms subtracted). Very important results with reference to meteorology will, no doubt, be obtained by examining the negative indications separately; and again by taking daily and monthly averages of the *fine-weather* readings alone. This part of the subject I have not been able to attack at all yet. Nor have I yet been able to go through a comparison of the amounts of effect with wind in different quarters, which will certainly be very telling."

'On a Mercurial Air-Pump,' by Mr. J. SWAN.—In general arrangement and appearance this instrument resembles a barometer, with very large lower reservoir, having an inlet and outlet pipe at the top of this, each provided with a stop-cock; and with the upper part of the barometer tube very greatly enlarged,—in fact, a reservoir at the top, and a reservoir at the bottom. The upper reservoir, termed a vacuum-chamber, is surmounted by a ball-valve opening outward, and has also a tube

with a stop-cock communicating with the vessel to be exhausted. The vacuum-chamber, tube, and a portion of the lower reservoir are, in the normal condition of the apparatus, to be occupied by mercury. The remaining space within the lower reservoir is to be filled with water, which may be separated from the mercury by a caoutchouc bag, tied on the lower end of the tube containing the mercurial column. The inlet pipe entering the lower reservoir is to be connected with town water-pipes or a force-pump. The working of the pump is effected by opening the outlet-pipe so as to permit the mercury to vacate the vacuum-chamber, and descend to the barometric level, displacing the water from the lower reservoir. Then the vacuum formed having been taken advantage of by opening the communication between the vacuum-chamber and the vessel to be exhausted, the original condition of things is restored by closing the outlet-pipe of the lower reservoir, and opening the inlet, so as to supply water at a high pressure, which will force the mercury to re-occupy the vacuum-chamber, the valve at the top allowing the exit of its more or less attenuated gaseous contents. This process, being frequently repeated, will, no doubt, give a very perfect vacuum, as there is no obstruction, of the nature of a valve, between the vacuum-chamber and the vessel to be exhausted. This air-pump was said to be specially adapted for the exhaustion of small vessels. It was proposed that the instrument should be made entirely of wrought iron; among its advantages were small cost and simplicity, its efficiency not depending upon fine workmanship.

The CHAIRMAN and Prof. STEVELLY took part in the discussion which followed the reading of this paper,—and Mr. VARLEY said that he thought it was likely to prove a useful instrument for the exhaustion of the vacuum vessel employed in the construction of the telegraph lightning-conductor.

'On a New Marine and Mountain Barometer,' by Mr. W. SYMONS.—The barometer shown is a modification of the portable standard syphon barometer introduced by the author a few months since, and described in various periodicals at the time. It is an adaptation of Gay-Lussac's; but, instead of having a vernier and scale to each tube of the syphon, an internal continuous metal tube is adjusted by a rack to the surface of the mercury in the short limb of the syphon, and the barometer is then read off in the usual way by a vernier and scale attached to the top of this internal tube, thus avoiding the double reading and necessary calculation of Gay-Lussac's. There is, also, a very simple but effectual method of making portable barometers by means of a leather plug on a steel wire, attached to a small handle at the side; by shifting this handle about one-fourth of an inch, the flow of mercury is completely stopped. Marine barometers, as generally constructed, have been fractured by sudden concussions, as by firing a large gun; this arises, no doubt, from the necessity of fixing the tube firmly into the cistern. In the barometer shown this is obviated, as the tube need not be rigidly fixed, but may be supported in any point by elastic material, without deranging the accuracy of the instrument.

'On a Maximum Thermometer with a New Index,' by Mr. W. SYMONS.—Although there are two well-known and ingenious arrangements for maximum thermometers without indices, yet the constant demand for thermometers with indices shows at least a popular preference for them. There are, however, certain objections to those most generally in use. Steel not only corrodes, but its specific gravity is too great. Graphite has been much used, and if it be pure, it appears to answer every purpose; but occasionally there exist in it impurities which appear to corrode the mercury, and soil the tube. The author has made a great number of experiments on the subject, and thinks he has now succeeded in making a composition, the basis of which is clay, which fully answers the purpose; for the sake of distinction, as it partakes somewhat of the character of stone, he has named it "lithite." A considerable number of these thermometers have now been distributed, and as yet there has been no failure.

SECTION B.—CHEMICAL SCIENCE.

MONDAY.

'On Fractional Distillation,' by Prof. WANKLYN.
'On the Constitution and Rational Formula of Narcotine,' by Dr. MATTHIESSEN and Mr. G. C. FOSTER.

'Report on the Metallurgy of the District,' by Messrs. I. L. BELL, T. SOPWITH, Dr. RICHARDSON and Mr. T. SPENCER.

'On Titanium in Iron,' by Dr. RILEY.

'On Deposit in Blast Furnaces,' by Mr. J. PATTERSON.

'On Zinc, Nickel, and Cobalt in Cleveland Ironstone,' by Mr. J. PATTINSON.

'On Aluminium,' by Mr. I. L. BELL.—The author said—"The progress of the manufacture of this, so far as the arts are concerned, new metal has scarcely been such as to require much to be added to the researches bestowed upon the process by the distinguished chemist, M. St. Clair Deville, of Paris. Upon the introduction of its manufacture at Washington, three years and a half ago, the source of the alumina was the ordinary ammonia alum of commerce, a nearly pure sulphate of alumina and ammonia. Exposure to heat drove off the water, sulphuric acid and ammonia, leaving the alumina. This was converted into the double chloride of aluminium and sodium by the process described by the French chemist and practised in France, and the double chloride subsequently decomposed by fusion with sodium. Faint, however, as the traces might be of impurity in the alum itself, they to a great extent, if not entirely, being of a fixed character when exposed to heat, were to be found in the alumina, from which, by the action of the chlorine on the heated mass, a large proportion, if not all, found their way into the sublimed double chloride, and once there, it is unnecessary to say that under the influence of the sodium, any silica, iron, or phosphorus found their way into the aluminium sought to be obtained. Now, it happens that the presence of these impurities in a degree so small as almost to be infinitesimal, interferes so largely with the colour as well as with the malleability of the aluminium that the use of any substance containing them is of a fatal character. Nor is this all, for the nature of that compound which hitherto has constituted the most important application to this metal—I mean aluminium-bronze—is so completely changed by using aluminium containing the impurities referred to, that it ceases to possess any of those properties which render it valuable. As an example of the amount of interference exercised by very minute quantities of foreign matters, it is, perhaps, worthy of notice that very few varieties of copper have been found susceptible of being employed for the manufacture of aluminium-bronze; and hitherto we have not at Washington, nor have they in France, been able to establish in what the difference consists between copper fit for the production of aluminium-bronze, and that which is utterly unsuitable for the purpose. These considerations have led us, both here and in France, to adopt the use of another raw material for the production of aluminium, which either does not contain the impurities referred to as so prejudicial, or contains them in such a form as to admit of their easy separation. This material is Bauxite, so called from the name of the locality where it is found in France. The Bauxite is ground and mixed with the ordinary alkali of commerce, heated in a furnace. The metal is so extensively used in the arts as to keep the only work in England, namely, that at Washington, pretty actively employed. As a substance for works of art, when whitened by means of hydrofluoric and phosphoric acid, it appears well adapted, as it runs into the most complicated patterns, and has the advantage of preserving its colour, from the absence of all tendency to unite with sulphur or become affected by sulphuretted hydrogen. A large amount of the increased activity in the manufacture referred to is due to the exceeding beauty of its compound with copper, which is so like gold as scarcely to be distinguishable from that metal, with the additional valuable property of being nearly as hard as iron."

'Report on the Chemical Nature of Alloys,' by Dr. MATTHIESSEN.

TUESDAY.

'On the Separation of Lead and Antimony,' by Dr. RICHARDSON.

'On the Impurities contained in Lead and their Influence on its Technical Uses,' by Mr. W. BAKER.

'On the Extraction of Thallium on a large scale from the Flue Dust of Pyrite Burners,' by Mr. W. CROOKES.—All the processes for the extraction of thallium hitherto published by myself and others have been applicable to but small quantities of the material from which the metal is obtained. They have, in most cases, directed the employment of distilled water and porcelain basins, and have involved the passing of sulphuretted hydrogen through filtrates: a method of proceeding altogether out of the question when large quantities of material are to be dealt with. Having for many months past been occupied, in conjunction with Messrs. Hopkin & Williams, the manufacturing chemists, of Wandsworth, on the extraction of the metal from an amount of material far greater than has ever been treated before, I have received from various quarters some hundreds of specimens of deposit, flue-dust, and minerals, every one of which was first of all carefully tested for thallium by means of the spectroscope. The practical employment of spectrum analysis is, I regret to say, of but very limited use, and has caused me many disappointments before I finally determined to abandon it, except by way of confirmation in subsequent experiments. The spectrum by itself gives no indication of quantity. The green line produced by the residue containing but one part of thallium in a thousand is as vivid and distinct as the line given by the pure metal, and therefore before I could decide whether a deposit contained sufficient thallium to repay for its extraction, it was necessary to make an estimation in the moist way by exhausting a weighed quantity of the dust with water, and adding hydrochloric acid to the solution. Associated with thallium in these deposits is, unfortunately, a variety of other metals, which render the separation of the thallium in a pure state, a rather difficult matter. Amongst these metals I have found mercury, copper, arsenic, antimony, iron, zinc, cadmium, lime, and selenium. The flue-dust upon which we have at present been operating amounts to about five tons, the whole of which has been treated by the method I am about to describe. The process I now adopt is as follows:—The thalliferous dust is first treated in wooden tubs with an equal weight of boiling water, and is well stirred; during this operation a considerable quantity of nitrous acid is evolved; after which the mixture is allowed to rest for twenty-four hours for the undissolved residue to deposit. The liquid is then syphoned off, the residue is washed, and afterwards treated with a fresh quantity of boiling water. The collected liquors, which have been syphoned off from the deposit, are allowed to cool, and are precipitated by the addition of a considerable excess of strong hydrochloric acid; and the precipitate, consisting of very impure chloride of thallium, is allowed to subside. The chloride obtained in this way is then well washed on a calico filter, and afterwards squeezed dry. I may mention that from three tons of the dust I obtained 68 lb. of this rough chloride. The next step in the process with this large quantity is necessarily a tedious one. It consists in treating the crude chloride in a platinum dish with an equal weight of strong sulphuric acid, and afterwards heating the mixture to expel the whole of the hydrochloric acid. To make sure of this, the heat must be continued until the greater part of the excess of sulphuric acid is volatilized. After this the mass of sulphate of thallium is dissolved in about twenty times its weight of water, and the solution filtered. On the addition of hydrochloric acid to this solution, nearly pure chloride of thallium is thrown down; this is collected on a filter, well washed and then squeezed dry. The object of the process so far has been to obtain a tolerably pure chloride; but as thallium is most easily reduced to the metallic state from the sulphate, it is now necessary to again convert the chloride into sulphate. For this purpose I add the dry chloride gradually to hot sulphuric acid, using four parts by weight of strong acid to six parts of the chloride.

The mixture so obtained is heated strongly until all the hydrochloric acid is expelled, and the residue assumes the form of a dense liquid. This being set aside, gradually solidifies to a white crystalline mass. When this is dissolved in water an immense amount of heat is evolved, and great care must be taken to avoid breakage of the vessels. The best way of dissolving it is to add it slowly to ten times its weight of hot water. A solution is thus obtained, which must be filtered, and on being concentrated and set aside to cool, crystals of sulphate of thallium will be obtained, which may be rendered quite pure by re-crystallization. The final step in the process is the reduction of the metal from this sulphate. Many ways can be adopted for the reduction when only a few ounces are under experiment; but when the quantity of crystallized salt is from a quarter to half a hundred weight, a process must be devised which will admit of considerable quantities being reduced without too much expenditure of time or trouble. Experiments in the dry way were not very successful. No difficulty was experienced in partially reducing the metal by igniting the sulphate with black flux, or with cyanide of potassium, in a clay crucible; but I could not remove all the sulphur in this way. When sulphate of thallium is projected into a crucible containing fused cyanide of potassium, there is an immediate reduction to the state of protosulphide, which forms a brittle, metallic-looking mass, of the lustre of plumbago, and fusing more readily than the metal. A few cells of Grove's batteries offer a most ready means of reducing the sulphate, and in quantities less than half-a-pound nothing can be simpler than this process. The fusion of the metal is readily effected. An iron crucible is placed over a gas-burner, and a tube is arranged so that a constant stream of coal-gas may flow into the upper part of the crucible. Lumps of the compressed sponge are then introduced, one after the other as they melt, until the crucible is full of metal. It is then stirred up with an iron rod, and the thallium may either be poured into water and obtained in a granulated form, or cast into an ingot. Thirty or forty fusions have been performed in the same crucible without the iron being acted upon in the least by the melted thallium. It contracts strongly on cooling. The coating of tarnish which it acquires while hot is instantly removed by water, which renders the surface perfectly bright. The liquid metal in the crucible, when protected by the stream of coal-gas, can scarcely be distinguished from mercury. Thallium is not absolutely identical in colour with any other metal, but approaches nearest to cadmium and tin. It has perfect metallic lustre. Its specific gravity is 11.9. It is very malleable, but not very ductile. It can only be drawn into wire with great difficulty, but by the operation technically known as squinting, thallium wire may be formed most readily. Thallium is very soft, being only exceeded in this property by the alkali metals. A point of lead will scratch thallium with the greatest readiness. Thallium possesses the property, in common with most soft metals, of welding by pressure in the cold. Rubbed on paper, it gives a dark streak, having a yellow reflexion, which in a short time nearly fades out, but may be restored with an alkaline sulphide. Thallium is strongly diamagnetic, being in this respect nearly, if not quite, equal to bismuth. It melts at 550 deg. Fahrenheit, and distils at a red heat, evolving brown vapours into the air at a little above its melting-point. When a minute fragment of thallium, or of any of its salts, is introduced into the flame of a spirit lamp, it colours it of a most intense green, which, when examined by means of a spectrum apparatus, appears to be absolutely monochromatic, communicating one single green line to the spectrum. This property of the metal is now too well known to require further remarks. From it the name thallium was chosen, from *thallos*, a green bud. A magnificent green fire for pyrotechnic purposes can be made with chlorate of thallium 8 parts, calomel 2 parts, resin 1 part. The chlorate of thallium is a beautiful crystalline, difficultly soluble salt, which may be prepared by dissolving the metal in chloric acid, or by mixing together saturated aqueous solutions of chlorate of potash and nitrate of thallium. It

is anhydrous. At the present price of thallium its employment for pyrotechnic purposes would be out of the question; but a very little reduction in price would enable its magnificent green flame to be employed for ship-signals, for which purpose the extraordinary intensity and monochromatic character of the light would enable it to penetrate a hazy atmosphere without the change of colour suffered by the ordinary green lights in which baryta is used. The atomic weight of thallium is 203. This result, however, is not deduced from sufficiently accurate analysis to render it entirely trustworthy, and I am now engaged in determining the equivalent in a more accurate manner. The physiological action of thallium is a matter of some doubt. Some French chemists have said that it produces lowness of spirits, and causes loss of hair. I cannot say that it has produced either of these effects upon me, although I have been much exposed to the action of its fumes during the last few months, and have occasionally swallowed a few grains of its salts. The only effect which I have noticed, besides the staining of the hair and nails, is a corrosive action which the sulphate has on the skin, burning the hands, and rendering the epidermis yellow and horny. In this respect it acts like mercury salts. Several thallium salts are sensitive to light. The protochloride and double phosphate of thallium and ammonia are especially so.

'On Lead, in connexion with the Metallurgy of the District,' by Mr. SOWTH.

'On Thallium,' by Mr. I. L. BELL.

'On the Slaking of Quicklime,' by Dr. DAVY.

'On Impurities in Lead,' by Dr. ZENNER.

'Sur les Procédés de Gravure du Verre à l'Aide de l'Acide Fluor Hydrique par Impression de la Réserve,' by M. L. KESSLER.

'Sur des Appareils Nouveaux évaporant à Multiple Effet et à Air Libre, nommés Évaporateurs,' by Mr. L. KESSLER.

'Sur les Avantages Commerciaux d'un Nouveau Sel de Soude Cristallisé,' by M. L. KESSLER.

'On Photoelectric Engraving, and Observations upon sundry processes of Photographic Engraving,' by Mr. D. C. DALLAS.

'Are Nitrogen and Carbonic Oxide the Oxide of Carbon in different Allotropic or Isomeric States?' by Mr. H. KILGOUR.

'On the Minerals and Salts found in Coal-pits,' by Messrs. R. C. CLAPHAM and J. DAGLISH.

'Researches on the Manufacture of Prussiate of Potash by the late John Lee and T. Richardson,' by Dr. RICHARDSON.

'Short Communications on Galvanic Copper, Photolithography, and Photo-microscopic Specimens,' by M. L'ABBÉ MOIGNO.

'On the Constant Increase of Organic Matter in Cultivated Soils,' by Dr. F. L. PHIPSON.

SECTION C.—GEOLOGY.

MONDAY.

'On the Origin of Granite,' by Mr. A. BRYSON.

'On the Deposit of the Gravel, Sand and Loam with Flint Implements at St.-Acheul,' by Prof. PHILLIPS.

'On the Drift Beds at Mundesley, Norfolk,' by Prof. PHILLIPS.

'On the Alluvial Accumulations in the Valleys of the Somme and Ouse,' by Mr. R. A. GODWIN-AUSTEN.

Sir C. LYELL said he had expected to hear Prof. Phillips and Mr. Godwin-Austen express a wider divergence from his own conclusions than they had done. He took it for granted that Prof. Phillips agreed with him in the important point that not only the flint implements which he mentioned in the case of St.-Acheul were of the same age as the old river-gravel, but also the extinct mammalia. It therefore appeared that they agreed in the important point of the co-existence of man with those extinct animals. The new view which he had attempted to explain was, that the upper valley gravel, some 80 or 100 feet above the level of the sea, was not now in the position it was when the river flowed there and formed this extensive deposit of sand and gravel. If he understood the argument, there was such a slope of the gravel covered with loam towards the Somme as there would not be if it was the deposit of a considerable

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river in its original state. In that case the slope would be the other way—from the river towards the bluffs, as in the case of the Rhine and the Mississippi. He was not prepared to say whether it was possible to calculate on the identity of the present state of that surface with what it was at the very remote period when it was formed, and since which it must have had so many washes by rain during many thousand years. He was not prepared to say whether they could reason in that manner as to a change of position. What he said was, that there was nothing in his speculations on the river gravels hostile to the conclusion which Prof. Phillips had proposed of there having been possible local movements, or, at any rate, a considerable movement of that country since the old river flowed. He thought it was almost impossible that that should not be the case. Indeed, when he found two levels of river-gravel, one higher and the other lower, it generally appeared to him that that must be in consequence of some great movement; that there must have been probably some stationary period, when great accumulations took place; and that there must have been a period of movement, the waters eroding and cutting away the country, until they settled down at a lower level, and there was a formation of gravel there. This was a most probable thing; but they must bear in mind, that though they talked of these appearances at two different levels, there were occasionally intermediate levels and deposits of gravel even higher than St. Acheul. It would be difficult to suppose that it was always strictly at two levels that these gravel-beds occurred; but there was a prevalence of them at a higher level and at a lower level, that lower level being necessarily higher than that of the present Somme. He, therefore, had no objection to suppose that, after the country had been for some time in that state at which the gravels and sand were formed, there was some movement or elevation during which the river was able to cut the land down, and then form the inferior or lower level gravels; and it did not appear to him that if that view were adopted it made any very essential difference. Prof. Phillips thought it made this difference—that the time would be much shorter if there were such a movement, — and certainly it would; but he could hardly conceive any movement would enable the river to destroy so much older strata as it must have destroyed to produce such reiterated river-beds. If Prof. Phillips could bring evidence of such a movement, it would be a great assistance; but that would not alter at all any views which Mr. Prestwich and himself had arrived at with regard to the manner in which the higher and the lower levels were formed. There were other proofs besides the freshwater shells and the absence of marine animals of the fluviatile origin of the St. Acheul gravels. The gravel in the Somme, the Seine and their tributaries was composed of rock that belonged to the hydrographical beds of those rivers. In addition, there was the presence of fluviatile shells as well as of land animals. He could receive the views of Mr. Prestwich that these gravels were remains of an old river; and he could admit that there might have been such a movement as Prof. Phillips had supposed. Mr. Godwin-Austen, in speaking of the Bedford section, had endeavoured to do away with the argument in favour of the antiquity of man by supposing that the remains of extinct lions, rhinoceroses, and other animals, taken out of the gravel, which was about 30 feet above the level of the sea, were derived from an elder gravel. He supposed some pre-existing formation, out of which the bones were taken, and then deposited in the present; so that that formation which contained the flint instruments would not be proof of the co-existence of man with those extinct mammalia; and that the mammalia existed before, and were washed out into the beds containing the flint instruments. Such an objection might be made to almost every river-bed, because rivers were constantly ploughing up their channels—doing and undoing. Therefore, if any animal remains had sunk in the channel, the chances were that they would be turned out again and rolled on before they got to their final resting-place. It was perfectly true that in some of our valleys, such as

the Severn, the old drift containing distinct animals will be undermined, and occasionally bones in a state of integrity will be thrown down into the new river-bed. There were such cases, and they were guarded in respect to them; but, as a general rule, if they found remains buried in gravel, the inference was they were formed during that long period when that ancient growth was deposited, bed after bed, and sometimes partly destroyed and re-deposited. If a geologist wished to draw a contrary conclusion, he was bound to show, first of all, where was the old formation out of which these extinct bones were derived. To make out his theory, he would be bound to show that such a formation was under the drift of that country; which, however, was not the case.

'On certain Markings on the Horns of *Megaceros Hibernicus*,' by Mr. J. BEETE JUKES.

'On the Discovery of Elephant and other Mammalian Remains in Oxfordshire,' by Mr. G. E. ROBERTS.

'Some Facts relating to the Hydrography of the St. Lawrence and the Great Lakes,' by Dr. HURLBERT.

SECTION D.—ZOOLOGY AND BOTANY.

MONDAY.

'Notes on Canadian Forests,' by Dr. HURLBERT.

'On the Syndactylous Condition of the Hand in Man and the Anthropoid Apes,' by Mr. C. C. BLAKE.—The author said, "I call the attention of the Section to a curious abnormality which is presented by the integument of a specimen of old male gorilla which was brought from the Gaboon by Mr. W. Winwood Reade, and presented by that gentleman to the Museum of the Anthropological Society of London. The specimens of gorilla which have been the subjects of the elaborate and complete Memoirs which have appeared from the pens of MM. Duvernoy and Isidore Geoffroy St. Hilaire, in the Archives of the Paris Museum (vols. viii. and x.), and by Prof. Owen in various parts of the Zoological Transactions, have, with other authors, all coincided in the statement of a fact, true as regards the specimens with which they were acquainted, which probably represent the majority of specimens of gorilla which have been examined in Europe. This statement, reduced to a general proposition, was that the integument of the skin of the fingers was more or less connected across the first digital phalanx in such a manner that the first joints were firmly connected together by skin, sometimes as far as the distal extremity of the first phalanx, sometimes merely to the middle of this phalanx. In no specimen of gorilla, of the description of which I am yet cognizant, are the digits of the anterior extremity free to the same extent as in man, in which the distal extremities of the metacarpals mark the termination of the amount of syndactyly of the hand. In the specimen of gorilla to which allusion is made in this short note, the digits of the fingers present a different condition of connexion from the typical specimens described by zoologists. The second (index), third (medius), and fourth (annulus) digits are free beyond the distal end of the metacarpals as in the human subject; the fifth digit (minimus) is also in a less degree attached to the annulus than in the specimens of gorilla contained in various public museums. We have thus a specimen of gorilla in which the digits of the hand are almost as free as in the hand of the lower races of mankind. Careful examination by a lens of the integument before the preparation of the specimen by Mr. Leadbeater, who first called my attention to this abnormality, demonstrate the fact that the epidermis covers the cutis on the inner sides of the inter-digital spaces of the first phalanges of this specimen. The consistency of this epidermis merely differs in degree from that of the homologous structure in the foot and other parts of the body. It would be interesting to compare such a curious abnormality of the integument with the similar abnormalities which exist in the human species. The human fingers are most frequently connected together by syndactyli, and remain during life in that state of arrested development (as regards the integument) which is typified by the permanent stage of the development of the gorilla. On the other hand, I have never yet

met, either in the chimpanzee or orang-utan, with a similar case of freedom of digits to that here described. We must, however, recollect that the number of specimens of chimpanzee and orang-utan, which have been accurately described anatomically, form a very small per-centage. How many individuals of gorilla may exist, in which there may be a similar 'accidental' variety, must remain for a long time unknown to us. Syndactyly is often congenital. A case has recently come before my observation of a married female, in which the *medius* and *annulus* of both hands are firmly connected together by integument. A similar condition prevails in one of her children; another has deformity on the right hand; while the youngest preserves the digits in their normal condition. The speculation whether a like rule or its converse may or may not prevail in the ape,—whether it might not through generations during which the congenital defect of the gorilla, or absence of the characteristic syndactyly, might be transmitted, operate towards the production of a more prehensile form of hand, must, however, be postponed until a vaster series of specimens shall be examined by anthropologists or zoologists."

'Notes on the Occurrence of Foraminifera new to the British Seas,' by Mr. H. B. BRADY.

'Notes on some Recent Foraminifera, dredged at Jamaica by the late Lucas Barrett,' by Prof. T. R. JONES and Mr. W. K. PARKER.

'Notes on the Homologies of the Trilobites,' by Mr. C. S. BATE.

'On the Geographical Distribution of Animal Life,' by Mr. A. R. WALLACE.

'A few Facts on the Variation of Species pointing to Western Asia as the Centre of the Palearctic Area of Creation,' by the Rev. H. B. TRISTRAM.

SUB-SECTION D.—PHYSIOLOGY.

MONDAY.

'On the Means of passing unharmed through Noxious Gases or Vapours,' by Dr. WHITE.

'On the Nature and Varieties of Organic Effluvia,' by Dr. G. ROBINSON.

'Further Observations on the Normal Position of the Epiglottis,' by Dr. G. D. GIBB.

'On Voluntary Closure of the Glottis, independently of the Act of Breathing,' by Dr. G. D. GIBB.

'On the Ligamentous Action of the Long Muscles in Man and other Animals,' by Dr. CLELAND.

'Note on the Change of Attitude which takes place in Infants beginning to Walk,' by Dr. CLELAND.

'On the Reciprocal Action between Plants and Gases,' by Mr. R. GARNER.

'On the Physiological Action of the Uterus in Parturition,' by Dr. DONKIN.

'On the Condition of the Uterus after Delivery in certain of the Mammalia,' by Prof. ROLLESTON.

SECTION E.—GEOGRAPHY AND ETHNOLOGY.

MONDAY.

'On his Travels with Capt. Speke from Zanzibar to the Sources of the Nile,' by Capt. GRANT.

'A Short Account of Old Maps of Africa,' by Mr. J. HOGG.

'On his Travels towards the Sources of the Nile,' by Signor MIANI.

'On his Exploration of Certain Affluents of the Nile,' by Baron von HEUGLIN.

'On the Ethnology of Ceylon, referring especially to its Singhalese and Tamil Inhabitants,' by MUTU COOMARA SWAMY.

'Note on the Opening of a Cist of the Stone Age near the Coast of Moray Frith,' by Mr. G. E. ROBERTS and Prof. BUSK.

SECTION F.—ECONOMIC SCIENCE AND STATISTICS.

MONDAY.

'Report of the Committee on Technical and Scientific Evidence in Courts of Law,' by Mr. T. WEBSTER.—Mr. Webster reported that the Committee on Scientific Evidence had been in communication, through the Rev. Vernon Harcourt and himself, with Lord Brougham, Lord Wensley-

dale and Sir Wm. Erle (the Chief Justice of the Common Pleas), and other persons likely to promote the object of the Report on Technical and Scientific Evidence in the Courts of Law. That the subject had, during the present year, been brought before the Law Amendment Society, and discussed at considerable length, and that the forthcoming Report of the Patent Law Commission would probably advert to one branch of the subject, and lead to the first step of legislation thereon. He (Mr. Webster) suggested the re-appointment of a Committee for the purpose of communicating with the Lord Chancellor in order to induce his Lordship either to introduce or support a Bill on the subject during the next session of Parliament. Mr. Webster stated further, that the general feeling of the Committee was this: that in a certain class of cases requiring scientific evidence, and the use of experts, it would be expedient to give the option to parties concerned of dispensing with a jury, as, in a large class of cases, to instruct twelve men in the jury-box as well as the Court in a matter in which very few of them had any previous knowledge incurred a great waste of time and much trouble, and experience showed how great was the inconsistency of decision grounded on this kind of evidence. It was, therefore, considered that, in scientific cases, facts would be better got at by a Judge and set of experts. Several eminent men approved of such a measure, and there was no doubt that something would be done on the subject.

'A Statistical Account of the Parish of Bellingham,' by Mr. W. H. CHARLTON.

'Military Budgets of English and French Armies for 1863-4, statistically compared,' by Col. SYKES.—He showed by a series of elaborate returns that the total effective English army was 147,118; that of the French, 355,187. The cost per head of the effective and non-effective English, numbering 147,118 men, was 94*l.* 1*s.* 1*d.*, while that of the French effective and non-effective forces of 400,000 was 43*l.* 9*s.* 4*d.* per head. The cost of the British manufacturing department was 6*l.* 10*s.* per head, against 2*l.* 15*s.* 10*d.*; military stores (British) per head, 5*l.* 14*s.*, French, 3*l.* 0*s.* 2*d.*; purchase of small arms (British), 14*s.* 4*d.*, against 5*s.* 8*d.*; British military education, 1*l.* 3*s.* 5*d.*, French, 7*s.* 1*d.*; administration of the British army (Secretary of State and Commander-in-Chief's Department), 1*l.* 8*s.* 11*d.*, French, 6*s.* 11*d.*; Government staff (British) per individual, 304*l.* 5*s.*, French, 390*l.*; clothing (British), 4*l.* 0*s.* 2*d.*, against 1*l.* 19*s.* 11*d.* Col. Sykes gave further details, showing the great difference in the amount of estimates required for the support of the British and French armies. He (Col. Sykes) expressed his opinion that economy would be secured in a much greater degree if the Government, instead of manufacturing themselves the *matériel* required for use in the army and navy, would intrust it to contractors. He had been hoping that the contrast between the expenditure on the French army and that on our own could have been satisfactorily explained, and that the French army was only one-half of our own. The details could not be gained. Then, again, when a certain total sum was granted, there was the greatest possible vigilance exercised to insure that the sums appropriated to various purposes were actually spent in the department to which they were originally intended to be applied, or that they were clearly accounted for if not required. He had received a communication from a friend of his own of high position and fully acquainted with military matters, who, after making inquiries in the proper quarters, was of opinion that the administration of French military affairs was in a very healthy state indeed, and had exercised a most beneficial influence on the political condition of the country. No Englishman would for a moment begrudge the proper means of securing the respectability, the gentlemanly bearing, the self-respect of the common soldier even, but Englishmen did wish that, whatever public money was given for that purpose, should be devoted in the most economical manner to the purposes for which it was given. It was what the people of England had a right to expect; and his object in calling attention to those comparisons was that all those things might be looked into, and that, in future,

there would be less cause for the army and navy to absorb nearly one-half of the taxes of the country.

'On the Difference between Irish and English Poor Law,' by Dr. W. N. HANCOCK.

SECTION G.—MECHANICAL SCIENCE. MONDAY.

Mr. C. M. PALMER, of Jarrow, read an excellent paper, descriptive of the condition of 'Iron Ship-building on the Tyne and Neighbouring Districts.'

'On the Proportions of Ships of least Skin-Resistance for a given Speed and Displacement,' by Prof. RANKINE.—The author referred to a previous paper which he had read to the British Association in 1861, and in which he had stated the results of a theoretical investigation of the "skin-resistance" of ships, and verified those results by a comparison with those of experiments. In the course of that paper he had stated, that the theory gives, for the proportion of length to breadth which produces least skin-resistance with a given displacement and speed, that of *seven to one*, nearly. This is the case when the figures and proportions of the cross-sections are given, so that the draught of water bears a fixed proportion to the breadth. But, when the draught of water has a fixed absolute value, the theory gives a somewhat different result; for the proportion of length to breadth which produces the least skin-resistance is found to increase as the draught of water becomes shallower.

'An Investigation of Plane Water-Lines for Ships,' by Prof. RANKINE.—This paper contains an abstract of a mathematical investigation which has been communicated in detail to the Royal Society. By the term "Plane Water-Line" is meant one of those curves which a particle of liquid describes in flowing past a solid body, when such flow takes place in plane layers. Such curves are suitable for the water-lines of a ship; for, during the motion of a well-formed ship, the vertical displacements of the particles of water are small, compared with the dimensions of the ship; so that the assumption that the flow takes place in plane layers, though not absolutely true, is sufficiently near the truth for practical purposes. The author refers to the researches of Prof. Stokes (*Cambr. Trans.* 1842) 'On the Steady Motion of an Incompressible Fluid,' and of Prof. William Thomson (made in 1858, but not yet published), as containing the demonstration of the general principles of the flow of a liquid past a solid body. Every figure of a solid past which a liquid is capable of flowing smoothly, generates an endless series of water-lines, which become sharper in their forms as they are more distant from the primitive water-line of the solid. The only exact water-lines whose forms have hitherto been completely investigated, are those generated by the cylinder, in two dimensions, and by the sphere, in three dimensions. In addition to what is already known of those lines, the author points out, that when a cylinder moves through still water, the orbit of each particle of water is one loop of an elastic curve. The profiles of waves have been used with success in practice as water-lines for ships, first, by Mr. Scott Russell (for the explanation of whose system the author refers to the *Transactions of the Institution of Naval Architects* for 1860-1-2), and afterwards by others. As to the frictional resistance of vessels having such lines, the author refers to his own papers; one read to the British Association in 1861, and printed in various engineering journals, and another read to the Royal Society, in 1862, and printed in the *Philosophical Transactions*. The author proceeds to investigate and explain the properties of a class of water-lines, comprising an endless variety of forms and proportions. In each series of such lines, the primitive water-line is a particular sort of oval, characterized by this property, that the ordinate at any point of the oval is proportional to the angle between two lines drawn from that point to two foci. Ovals of this class differ from ellipses, in being considerably fuller at the ends and flatter at the sides. The length of the oval may bear any proportion to its breadth, from equality (when the oval becomes a circle) to infinity. Each oval generates an endless series of water-lines, which become sharper in figure as they are

further from the oval. In each of those derived lines, the excess of the ordinate at a given point above a certain minimum value, is proportional to the angle between a pair of lines drawn from that point to the two foci. There is thus an endless series of ovals, each generating an endless series of water-lines; and amongst those figures, a continuous or "fair" curve can always be found, combining any proportion of length to breadth, from equality to infinity, with any degree of fullness or fineness of entrance, from absolute bluntness to a knife-edge. The lines thus obtained present striking likenesses to those at which naval architects have arrived through practical experience; and every successful model in existing vessels can be closely imitated by means of them, from a Dutch galliot to a racing-boat. Any series of water-lines, including the primitive oval, are easily and quickly constructed with the ruler and compasses. The following curves, traversing certain important points in the water-lines, are exactly similar for all water-lines of this class, and are easily and quickly constructed with the compasses. One is a hyperbola, which traverses all the points at which the motion of the particles, in still water, is at right angles to the water-lines. The other consists of the two branches of a curve of the fourth order. One of those branches traverses a series of points, at each of which the velocity of gliding of the particles of water along the water-line is less than at any other point on the same water-line. The other branch traverses a series of points, at each of which the velocity of gliding is greater than at any other point on the same water-line. The transverse axis of co-ordinates, so far as it lies within this branch, traverses a series of points of minimum velocity of gliding; from its intersection with the same branch onwards, it traverses a series of points of maximum velocity of gliding. Every water-line, complete from bow to stern, which passes within the point of intersection of the same branch with the transverse axis has three points of minimum and two of maximum velocity of gliding; while every water-line which passes through or beyond that point has only two points of minimum and one of maximum velocity of gliding. Hence the latter class of lines causes less commotion in the water than the former. On the water-line which traverses the said point itself, the velocity of gliding changes more gradually than on any other water-line having the same proportion of length to breadth. Water-lines possessing this character can be constructed with any proportion of length to breadth, from $\sqrt{3}$ (which gives an oval) to infinity. The finer of those lines are found to be nearly approximated to by wave-lines, but are less hollow at the bow than wave-lines are. The author shows how horizontal water-lines at the bow, drawn according to this system, may be combined with vertical plane lines of motion for the water at the stern, if desired by the naval architect. In this, as in every system of water-lines, a certain relation (according to a principle first pointed out by Mr. Scott Russell) must be preserved between the form and dimensions of the bow and the maximum speed of the ship, in order that the appreciable resistance may be wholly frictional and proportional to the square of the velocity (as the experimental researches of Mr. J. R. Napier and the author have shown it to be in well-formed ships), and may not be augmented by terms increasing as the fourth and higher powers of the velocity, through the action of vertical disturbances of the water.

A discussion ensued, in which Messrs. J. SCOTT RUSSELL, T. WEBSTER, J. R. NAPIER, and Prof. POLE took part.

'On the Diagonal Principle of Iron Ship-building,' by Mr. R. TAYLORSON.

'On a Mode of Rendering Timber-built Ships Impregnable and Unsinkable under Moderate Crew Power, as in a Leaky Vessel,' by Admiral Sir E. BELCHER.

'On an Improved Caisson Gate,' by Admiral Sir E. BELCHER.

The ABBÉ MOIGNO exhibited and gave explanations of the "Ventilateur à Réaction" of M. Perigault de Rennes, and of the "Balance Aérostatique" of M. Seiler.

FINE ARTS

FINE-ART GOSIP.—MR. G. G. Scott's design for the Vaughan Library, at Harrow, has just been completed. Intended as a memorial of the late Dr. Vaughan, Head Master, it will not only answer its purpose in usefulness, but, as a work of art, is highly pleasing. Its simple masses agree well with its purpose; the system of lighting by large windows refutes the assertion that Gothic architecture is "gloomy and dark" when applied to domestic uses. A better lighted room than the library it would be difficult to find. The sides are divided into five portions by buttresses; the centre one holds an advanced porch of excellent character, with a high-pitched roof; above this a wheel-window is set in a dormer and inclosed in a drop arch in the gable of the dormer, if we may so style it; over the arch is an air-hole; a pinnacle is placed at the apex. Between the buttresses are coupled windows, of two lights each, a pair at each interval, with shaftlets between each pair to support a discharging arch, of drop form, as before. A blind arcade appears beneath on the lower story, and is repeated on the sides of the porch. The tympana of the windows have simple plate tracery. On the garden front is a large and prominent bay window. At the ends of the building are lofty windows on the upper floor, and a smaller advanced light below. The chimneys are grouped at the apex of the gable with excellent effect and on sound principles of design. The work is of red brick, with stone dressings to the buttresses, windows, &c., and inlays skilfully applied.

A bronze medallion portrait, by Mr. Steell, has been placed upon a monument erected some time since to the memory of Mr. Hugh William Williams, a water-colour artist of repute. The monument is in the Old Canonate Burial Ground, Edinburgh. The design of the monument itself is Greek. Mr. Williams had been concerned in the 'Illustrations of Greece,' was versed in antiquity, and desired such a monument.

Messrs. Cundall, Downes & Co. are about to publish a series of photographs from the remaining three Queen Eleanor Crosses, *i. e.*, those at Waltham, Northampton, and at Geddington, near Kettering. The last of these has, we believe, never been photographed, even if it has been engraved, in a satisfactory manner. These works are of the greatest interest to lovers of Art, as known to be wholly English in their origin, eminently beautiful, and models of the purest Gothic design. This publication is to be accompanied by a critical and descriptive memoir, giving the history, which is obtainable in an unusually complete form, of the Eleanor Crosses.

From the Luxembourg Gallery of Modern Art the works of Horace Vernet and Ary Scheffer are now being removed; the decease of both painters having rendered their works admissible to the Louvre, where their finest productions in the hands of the French Government are to be placed.

Recent excavations near the Villa Massimi, Rome, have brought to light a colossal statue of Faustina, with the attributes of Concord. There are traces of gilding in the hair and of red paint on the face. The statue has been placed in the Museum of the Capitol.

Some tombs have been discovered in the suburbs of Athens on the Via Sacra. In one of these is a bas-relief, representing a combat between an armed equestrian and a warrior on foot, having indents for the insertion of ornaments in bronze. An inscription declares that the tomb was erected in the time of the Archon Eubulitos (B.C. 394), in honour of an Athenian killed in the battle of Corinth, twenty years after the death of Pericles. Two other tombs, in the form of a *naos*, bear remains of painted figures and architectonic ornaments,—of which last the most interesting are those which suggest, *in perspective*, the ceiling of a larger tomb than that decorated. A piece of false Greek Art.

Mr. G. G. Scott is engaged on the restoration and enlargement of the church at Old Windsor. The fine Early English arch at the west end will

be displayed on removal of a gallery; a screen is to be placed between the chancel and the nave, a new chancel aisle added on the north side, a new aisle built, and the high pews replaced by open seats.

In the Melbourne General Cemetery a monument to the memory of Burke and Wills, the courageous and unfortunate explorers, has been erected. This consists of a massive granite monolith, roughly hewn as from the quarry, twelve feet high, six feet square at the base, tapering to five feet at the summit: it is raised on a die of a single block, nine feet high and eight feet square, which bears the inscription. The base consists of two steps, the lowest covering fourteen square feet; the total height of the monument is eighteen feet. It was designed by Messrs. Huxley, Parker & Co.

The ancient church of Combe Martin, North Devon, is worth more attention than the guide-books ask for it from the student and tourist. Like many others in the district, it is a double-naved church, evidently originally so built, being divided only by a simple arcade of large proportions and span, supported upon slender, well-designed pillars of late Decorated character; the capitals of these piers are carefully carved. The naves are of an equal width, both roofs barrel-shaped, ornamented with ribs that intersect at right angles; at their crossing are bosses of oak-leaves, knot ornaments, &c., admirably treated. The brackets whence these ribs spring are square blocks, quite different from the extremely quaint series of the like objects in the old church at Ilfracombe, where a double line of griffins and other monsters projects with boldness from the wall to support standing and shield-bearing figures against the lower ends of the ribs, masking their junction with the wall-table. Combe Martin Church has two chancels, separated by a very bold and lofty arch, the most eastern of the arcade, and from each other, as well as from the naves, by oak screens. These screens constitute the remarkable features of the church, in their complete preservation, in their beauty, and on account of the remains of paintings upon the two that traverse the church. The screen between the chancels is unpainted, as it has always been, and singularly rich in carvings of rather late and florid character surmounting the wooden arcade of late Geometrical style. Marks of the tool are everywhere upon both screens. The transverse screens are panelled at the bottom, upon which are painted figures of saints, unrestored, with decorative colouring, in chevrons of black and white upon the arcade and its subordinates. In the usual place between these screens, *i. e.* on the western face of the pier they abut upon, is a double niche once filled by statues, and still retaining its richly-wrought canopies, coloured and gilt; the corbels have been dashed away, the shaftlets are painted green and red, powdered with gold stars. The tower arch, which is the oldest part of the building, is bold, lofty and fine, superior in Art to its accompaniments of the interior. Besides the tower base, which is fitted for service, there are three chapels, one of them with a barrel roof bearing intersecting ribs, having appropriate bosses and good central rosettes in each space marked off by them. Carvings of several styles appear on the original stalls of the north chancel, the poppy-heads of which include the emblematic basilisk, eagle, kissing doves, &c.; the faces of the stalls are, in several places, richly and very boldly carved, of late Geometrical and Decorated fashion, as are some of more recent date Jacobian, and unusually good specimens of the style. The head of one of the windows contains some commendable old glass, representing seraphim, &c. We regret to see that some recent works by way of "restoration" in this church are out of keeping with its style. A new reredos to the south chancel startles one in this respect so much as to look as if it were a misfit from some other building. A modern stained glass window, although evidently well intentioned in design, and not offending the canon of taste or common sense so far as to be a mere transparency, is not a little crude in its colouring. It is, nevertheless, a happy production compared with others of the transparency style and ridiculously

pictorial order so rife in modern Art. We earnestly deprecate anything like "restoration" in this church, as in all others that are worth keeping; being assured that nothing can be done to an old building without injury to its beauty and venerableness, except that which merely conserves it, allowing the accidents of time, and, generally speaking, even the barbarisms of recent date, to remain.

MUSIC AND THE DRAMA

WORCESTER FESTIVAL.—The reason why we have hitherto paid only distant attention to the meetings of the Three Choirs has been their want of musical significance and value. There can be no cause why entertainments which prove satisfactory to their supporters should change their form because there is progress abroad in the world. Only, when there is no progress in research or in system of management, the recorder who does not care to weary his readers with bootless recapitulation or remonstrance can have nothing to say which will satisfy those who are in office,—still less can profit those whose confidence he has acquired.

The managers of these meetings have been too much content with the forms of procedure found sufficient fifty years ago, when the world had not troubled itself to consider what an oratorio virtually is,—some considering attendance on 'The Messiah' as a positively devotional act (forgetting that, in such case, consistency must enjoin that worship of religious pictures in which Lutherans cannot sympathize),—others, like Newton of Olney, fulminating against the 'Hallelujah' as so much rank blasphemy, calling out for rebuke by a special interposition from on high. We have learnt to see somewhat more clearly; and while, it is to be hoped, we worship no less devoutly than those who preceded us, to admire none the less warmly because we discriminate. To ourselves, service-music loses most essentially by being parted from its original place and purpose; and it may be mentioned, in confirmation, that the music universally spoken of as most impressive at the Worcester Festival has been Mozart's 'Requiem.' On the other hand, sacred music gains only a pictorial picturesqueness of effect by being associated with the

—long-drawn aisle and fretted vault

of one of our cathedrals, to compensate for what it may suffer in point of artistic grandeur and perfection. Few of these admirable buildings are calculated for the display of a modern work of serious music in all its grandeur, but in all its complex delicacy also,—few afford the accommodation which the requirements of modern execution demand. There are many, no doubt, who prefer what is vague and commingled in their sensations of pleasure and emotion; but to them 'The Messiah' and 'Elijah' are not, at such meetings, the principal objects of interest so much as prominent features in a great and harmonious picture. Many, on the other hand, have, we repeat, come, to a finer sense of discrimination. Unobtrusively as it has grown up, the desire for great choral gatherings (which as engines of musical performance are yet merely in their infancy) points out with an emphasis not to be mistaken what manner of music is most appropriate and congenial to these noble structures, where our forefathers prayed and now lie at their rest.

Thus much in regard to a question which, apart from all theological import or consequence, is well worth considering by all who treat Art in good faith—neither as a toy for the amusement of the idle, nor as a weapon in the quiver of Superstition. It may be found some day to bear on the existence of these Three Choir Festivals. Meanwhile, something is to be said of their condition at the time present, which has no reference to Dean or Chapter.

There is a peculiarity in their organization which must, till removed, tend to keep them in a position of inferiority, increasingly to be felt on comparison. The idea of committing the performance of grand orchestral works, and these dependent on players from a distance, to persons unused to conduct an orchestra, could only be kept alive in England, where the leaving process of Commonsense moves slowly. It impairs the execution of masterpieces so familiar that an error in them amounts to something like

a disgrace; it renders very difficult the respectable preparation of any new work. Till this defect is remedied, no matter how bright the "stars" engaged—no matter how rich the list of patrons—these Festivals must of necessity be in danger of merely offering inferior editions of what has been produced elsewhere—and of being places at which composers untried or little known would fear rather than court a public hearing.

To be just, however, the Worcester Festival now over is, by common consent, declared to have been the most successful meeting of its family held for many a long year. The nave of the Cathedral looks well in its restored state—fresh, yet grave, without over-gaudiness. The voices of the singers told effectively (the chorus being largely indebted to Birmingham assistance). The mass of sound had no confused reverberation: the tone of the stringed quartet, however, was too weak. The audience was unprecedentedly large. The careful attention with which 'Israel's Return from Jerusalem' was followed should not be lost on these Midland Festivals. They really would not perish were experiment to become the rule, not the exception.

Last week allusion was made to the circumstances under which Herr Schachner's Oratorio is said to have been produced at Worcester. When, by like friendly aid, it was performed in London, we offered some judgment on its merits. Our opinion underwent no modification on Thursday week. In spite of the great advantage of Moore's beautiful poetry (how rarely to be found by hapless composer when he undertakes a task for which the highest thoughts and the most sonorous language are eminently needed!), the lyrics, as a series, here arranged, connected by a few Biblical recitatives, make up a whole which has little interest. Nor is Herr Schachner's music strong enough to animate what is spiritless, to conceal what is meagre. There is more dullness than dignity in it. The introduction wearies by its prolonged gloom and the disproportionate preponderance of minor keys. The use of a monotone of male chorus to express the Divine voice makes the solemn messages delivered only wearisome, not awful. When relief is to be admitted, the themes are too often small and common, and the phrases deficient in amplitude. The new setting of "Sound the loud timbrel" is far less jubilant and exalted than the tune which Moore picked out from one of the *concertos* of Avison, of Newcastle. The short cycle of pieces beginning with the hymn,

Come not, O Lord! in the dread robe of splendour, has the air of those overwrought concerted pieces to be found in opera *finales* of the modern German chapel-master school, where the melody is dry, where the action does not move, and the ear becomes impatient to "get it over." The close of the oratorio is singularly weak. Then Herr Schachner has trod on perilous ground when he has a second time handled in recitative the words "Behold! darkness shall cover the earth," even though he has tried to avoid the peril by closely imitating Handel's well-known phrase. In other places he shows that he has heard Gluck's 'Alceste' and Schumann's 'Rose Pilgrimage' to some purpose. His orchestra is soberly treated, and his voices are not called on to do anything out of reasonable vocal compass. In brief, since this oratorio, after having been already heard and judged, has been placed in so prominent a position, considering how few such chances there are to reward a composer for the time and labour indispensable to the production of works on so large a scale, we cannot but mention (though it is not pleasant to give pain by comparison) sundry less fortunate works, infinitely more worthy of the honour of having been selected. If a German oratorio was indispensable, there are Prof. Hiller's 'Saul,' Herr Reinthal's 'Jephtha,' Herr Hager's 'John the Baptist'; if an English one (and why not?) was to be preferred, Mr. C. Horsley's 'David,' Mr. H. Leslie's sacred works, and, we may add from private knowledge, the 'Lazarus' of Mr. I. F. Barnett (still in MS.), are, any of them, superior in every point of view to the composition which has been the first (let us hope not the last) novelty brought forward for many years past at a meeting of the Three Choirs.

The execution, as a whole, must have satisfied Herr Schachner. There were fewer flaws in the orchestral performance than could have been expected. All the *solo* singers went through their duty with earnest steadiness. Europe might be searched from Copenhagen to Palermo without yielding a tenor and bass who can sing so nobly and with such high finish in music of this kind as Mr. Sims Reeves and Mr. Santley. Both were in excellent voice. Middle. Tietjens never betrays her music by holding back any of the resources which she possesses. Her musical steadiness was, as usual, honestly shown throughout her part, but the lower octave of her voice is fatigued and enfeebled, and demands complete rest. Should this not be given, there will presently remain the upper notes alone of what was an organ so magnificent, because naturally so even. Miss Palmer, who made up the quartet, also sang very well, though the music frequently lies in the less agreeable part of her voice.

Enough concerning the sacred music at Worcester, since to speak of well-known works, executed by well-known singers, cannot be required of us. A word remains to be said in regard to the concert programmes, as being open to praise on one side, to blame on another. That symphonies and serious orchestral pieces thrive but indifferently on these occasions, every one must know. The players are tired in the evenings; the audiences come to meet some other attraction, even when the conductor is (not as at Worcester) used to conducting. But three programmes, which include such grave and good things as the 'First Walpurgis Night,' a selection from 'Così fan tutte,'—the admirable introduction to 'Guillaume Tell,' scenes from Gluck's 'Alceste' and 'Orphée,' and Beethoven's Dervish Chorus, deserve to be well spoken of. Not so, the engagements of the artists, as considered in regard to the use and value of some among them. To have given Mr. Santley such very light occupation as has been his share at Worcester both morning and evening, is simply to run in the face of the fact that he is the most popular, because the best, baritone and bass singer that has been in England since the memory of man—an artist accomplished in every style and school of music. More, too, might have been made of Miss Banks. The appearance of the daughters of Mr. Phillips, if meant by way of compliment to a veteran singer and the acknowledged promise of the two young ladies, was anything but a compliment. The two chamber-duets by Mendelssohn, in which alone they appeared, are too delicate to be effective save in a chamber-concert; and could in nowise advantageously present the young singers to a public at best averse to everything save local celebrities or far-fetched and dearly-bought "stars."

It is said that this Festival will be profitable beyond most of its predecessors. The success, it is to be hoped, will be taken to heart by those who preside over next year's Midland music meeting.

DRURY LANE.—The re-opening of this theatre was welcomed by a numerous though not a crowded audience. In the course of the evening, Mr. Falconer was called before the curtain, and as he appeared to have completely recovered his health, much satisfaction was expressed. A new three-act comedy by him inaugurated the proceedings. It is entitled 'Nature's above Art: a Romance of the Nursery.' Nature is a word of divers meanings; but here, as we learned at the end of the play, it is used in a Shakspearian sense, as implying the presence or absence of noble blood in the veins of an individual. High birth, in Mr. Falconer's estimation, has certain physiological and moral distinctions, which cannot be simulated even by one placed in exactly the same circumstances. It is a condition, needful for the production of specific effects. We recollect that Miss Lynn wrote her novel of 'Realities' on the same idea, and corroborated it with scientific data, which made that work rather an extraordinary production in its way. Mr. Falconer's mode of working out his plan is as follows. He supposes a fine old English country gentleman, whose son has been changed at nurse; and the substitute is credited, accordingly, with the vices pertaining to low

origin. Mr. Ryder has been judiciously selected to impersonate the aristocratic parent, Mr. Mordaunt; and Mr. Belmore to support the part of Edgar, the supposititious son. The scapegrace youth has been despatched on his travels to the East for the completion of his education; but remains in England, to gather his knowledge of life in Whitechapel and Shoreditch, in company with one Billpuddick, a nut-cracking prizefighter (Mr. Addison), and a gentleman on town, Meander Wilderspoon (Mr. W. Lacy). The play opens with the anxious expectation of Mr. Mordaunt for the return of his son from his supposed travels. As Wilderspoon has written all the young fellow's letters for him, Mr. Mordaunt has reason to believe in his capacity, but he has shrewd misgivings. The time approaches for his arrival, when, instead of the expected Edgar, his friend Wilderspoon waits upon Mr. Mordaunt with an apology, representing that the delicacy of the youth's feelings required some preparation for such an affecting interview. While he is yet speaking, a disturbance is heard without in the park, in consequence of the servants having been assaulted by Billpuddick in behalf of his hopeful patron. Wilderspoon's ingenuity is exercised in finding excuses for this and their subsequent conduct, for neither shows any acquaintance with drawing-room proprieties. Of course there is exaggeration in all this, and probability has been sacrificed to mere stage effect. To crown the absurdity, a chambermaid, Sally Stiggins (Miss Charlotte Saunders), claims the acquaintance of the heir of Mordaunt Hall, whom she had met at Cremorne, and throws herself into romantic ecstasies, to which, however, Wilderspoon gives a plausible explanation. Meanwhile, Mrs. Confidence Caudle, the housekeeper (Mrs. E. Falconer), takes a strange interest in these proceedings, and sees through Wilderspoon's deceptions at a glance. We soon perceive that there is more than one mystery in the relation of parties, which extends to an accidental acquaintance, Blanche Maydew (Miss Rose Leclercq), who turns out in the end to be a daughter of Mr. Oldacre (Mr. Barrett), the brother of Mr. Mordaunt's deceased wife. Oldacre, in the second act, becomes an important personage. He is one of those men to whom the most ordinary occurrence is a wonder, and who delights in astounding revelations. He delivers himself of one which really amazes the company, for it is to the effect that Mr. Mordaunt's child was changed at nurse; and Mrs. Caudle leads them to believe that Sally Stiggins was the rightful successor to the Mordaunt estates. Now, Sally has really loved Edgar; but as he had refused to marry her when their positions were reversed, she holds him for awhile at a distance, though subsequently she relents. The servants of the Hall likewise take the opportunity of insulting the fallen Edgar, when Billpuddick strips to the conflict, and brings down the curtain with applause. In the third act, these nursery mysteries are further complicated; but it ultimately turns out that Wilderspoon has been busy in getting evidence, and discovers that he himself is the true heir of the estates, with a character and culture corresponding to the position which he claims—Mrs. Caudle having substituted her own child for him: a fact proved by a monthly nurse, who is brought on the scene to testify to the fact. The ins and outs of all these changes and counterchanges are detailed by the garrulous old woman, but insuperable difficulties render the explanation remarkably obscure. Billpuddick confesses himself irretrievably puzzled, and the audience uproariously sympathized with the acknowledgment. It is hard to say, with such a conclusion, whether a drama be successful or not—whether the audience laugh *with* or *at* the author. Mr. Falconer is entitled to the benefit of the doubt. The play was capably acted; and the scene of the Old-Hall Interior, painted by Mr. T. Grieve, is so admirably set that it is of itself an attraction.

SURREY.—This theatre has passed into the hands of a partly new management, Mr. Shepherd having taken Mr. James Anderson, the tragedian, into partnership; so that the theatre is now under their joint conduct. The house re-opened on Saturday, with a five-act drama, entitled 'The Scottish Chief; or,

the Maid of Ellerslie.' This piece, it appears, is a compilation by Mr. Anderson himself, founded on a tragedy by Mr. Walker and a dramatic adaptation of Miss Porter's romance by the late Mr. William Barrymore. Whether the development of the subject into five acts has benefited the play may be doubted. Mr. Anderson has, however, contrived that each act shall conclude with an effective tableau. The concluding scene of the third act is constructed on the sensational principle. The Wallace-wight transports himself by means of a rope from his window-sill to the summit of a bridge over a mountain-chasm, and then returns to deliver his wife from danger, and aid in the destruction of his pursuers. This scene may be said to have made the piece. The next act concludes with the death of the traitor Monteith, and the fifth with the execution of the betrayed hero. On the first night, the head of the decapitated warrior was exhibited, to the disgust of the audience, which was so strongly expressed that Mr. Anderson came forward and assured the house that the incident should not be repeated. On Monday night, therefore, the curtain fell as the axe descended on the block—an arrangement with which the audience were better satisfied. Mr. Anderson was certainly effective as *Wallace*; and the part of *Lady Helen Mar*, his wife, was played with great feeling by Miss Pouncefort. Mr. Fernandez, as the chivalric *Douglas*, acted with spirit. The scenery and stage appointments are not only appropriate, but elaborate and beautiful.

MUSICAL AND DRAMATIC GOSSIP.—M. Mortier de La Fontaine has obligingly communicated to us the discovery of an unknown manuscript work by Handel, transcribed by Smith, which he has found in Switzerland (the place is not mentioned), where it had lain, overlooked, among some family papers. It is a 'Partita' composed of four numbers, an *Allemande*, a *Courante*, a *Sarabande*, and a *Gigue*. M. de La Fontaine subjoins to his letter a fac-simile of the *Sarabande*,—a stately movement in the true Handel manner, which no one has been able to imitate. While announcing this interesting communication, and recollecting, as we do, that among the Granville Collection there were sundry manuscript compositions which have never seen the press (an important vocal trio among the number),—we feel that, without more minute research and comparison than lies in our power, it might not be safe to indorse M. de La Fontaine's assertion, given, doubtless, in the best of good faith, that the *suite* of pieces just acquired by him has never been published.

This Handel talk and the Worcester Festival in conjunction, have revived strongly within us a wish which there can be no harm in expressing. Now that the Sacred Harmonic Society has made up its difference with Mr. Sims Reeves; now that that artist is in his very best voice (for a more superb piece of singing was never heard than his 'Deeper and deeper still' on Thursday week); now, moreover, that at this same Worcester Festival, the appearance of Miss Banks in the lovely scene "Farewell, ye limpid springs" reminded us that we have an *Iphis* to a wish (for an old Jephtha's daughter is a creature as intolerable as a child *Semiramis* would be), we cannot but think that this would be the time of all times to revive 'Jephtha.'—Handel's last and most dramatic oratorio, in which even the witch episode in 'Saul,' and the judgment-scene in 'Solomon,' are outdone by the sustained interest thrown over the whole drama.

The Norwich Musical Festival is being held as we write. It will conclude on Friday (September 18), and we shall offer some report of it next week.

Mr. Mellon's Concerts have been so deservedly successful at Covent Garden that he is led, we perceive, to lengthen out the series to the last minute possible before the theatre is wanted for Miss L. Pyne and Mr. Harrison's performances. The success of M. Lotto as *solo* performer has been very great, this young gentleman having fairly established himself in English favour. During the last evenings, Mr. Dannreuther and Miss Madeline Schiller have been playing there.

It should have been said last week, with reference to the choral meeting in York Minster, that

a force of two thousand voices will be collected on the occasion there.

A contemporary announces that Mr. Gye has engaged Herr Schmid, "a celebrated German tenor," for next season at the Royal Italian Opera.

We understand there is some chance of Madame Viardot coming to London early next year, to give some performances of Gluck's 'Orpheus.' Every one may hope that this will prove more than a chance. It would be a pity were the English not to see the greatest classical creation in opera of modern times, and to hear a true rendering of Gluck's matchless opera—matchless, inasmuch as it is a work of the very highest interest,—and of music which (one air excepted) bears no date.

A new advertisement appeared the other day in the first page of the *Times*. This is an announcement that the Conservatory at Berlin will commence its winter session in October. Up to the present time that establishment can only claim a second rank among centres of German musical education; being less richly provided with professors than either Leipzig or Cologne or Vienna. It may be pointed out, that the value of such training as is to be found in all these German music schools is restricted to instrumental music and the theory of composition; and further, that the air which was so full of wholesome nourishment for the English student some years ago, when our island was behind other nations in general taste, has been of late years greatly vitiated, by the encouragement of false admiration and intolerance, now mistaken throughout too large a part of musical Germany for so much enlightened nationality. A school of Art must decline when the worship of Deformity takes the place of the worship of Beauty. Yet more, in aid of those who still cherish an unquestioning faith in the land which has produced so many giants in music, and who fancy that every good gift in every branch of Art is still to be perfected there,—the all but total absence of passable vocal training at the Conservatories of Germany, cannot be too earnestly dwelt on. These things may be wisely borne in mind, and balanced against the seductions of cheapness in instruction, and the *prestige* which still clings to foreign shrines from which the true divinites have been presumptuously displaced. There ought, we repeat, to be no need for English boy or girl to leave England in quest of a sound and not ruinously expensive musical education.

A great singing festival of German, Belgian and Dutch societies, sixty-one in number, was held at Aix-la-Chapelle on the 6th and 7th of September. The first prize was carried off by the party from Liège. —On the 3rd and 5th of this month, a festival was held at the Hague, entirely devoted to the music of national composers. Among other works performed were a Psalm by Mynheer Lubeck; 'The Resurrection,' an oratorio, by Mynheer Heinze; an overture, by Mynheer Boert; 'The Deliverance of Leyden,' by Mynheer Hol. Why is it, it may be once more asked, that, seeing so many English are on the wing, just at the time when these meetings are taking place, and so many increasingly interested in music,—the managers should not think it worth while to give some preliminary notice of their intentions? A central office in London, at which the coming foreign musical performances of the month should be advertised, would be of real value and interest to our amateurs, who have not lost the good habit of caring for what passes abroad, even though, by so doing, they sit, especially in Germany, under the imputation of having nothing worth caring about at home.

A daughter of Madame Van Hassalt-Barth, decidedly one of the most skillful German singers we recollect, is about to make her appearance at the Kartheater at Vienna.

Signor Petrella is to write next year's Carnival Opera for Turin; the title will be 'La Pazzia d'Ischia.' It having been settled that there should be a music school at Palermo, this composer, whose operas may be said to stand next in favour to those of Signor Verdi, came forward as one of the candidates for the presidency of the new establishment. It seems, however, that the powers in office (with justifiable sagacity), did not consider

his credentials proved by his stage-popularity, and requested him to produce some exercise in which his mastery over strict composition should be displayed. Signor Petrella took umbrage at this, we are told, and withdrew from the competition.

A new opera by Signor Cagnoni, 'The Old Man of the Mountain,' has been produced for the opening of the theatre Della Scala at Milan, with a half-success.

M. Bataille, a baritone of good promise, has appeared in 'Le Caïd,' at the Opéra Comique. M. Pilo, a young tenor, has made a good appearance in Méhul's 'Joseph,' at the Théâtre Lyrique.

Mr. Charles Mathews has been playing at the Variétés, in Paris; with a success contested on the first night, but on later evenings satisfactory.

Beaumarchais's 'Eugénie' has been revived at the Théâtre Français.

'The Amazonian *contralto*, Mdlle. Vestvali, who attempted, unsuccessfully, to possess herself of the Grand Opéra of Paris a few years ago, died, the other day, suddenly in New York, where she was a favourite.

Schtepkine, "the father of the Russian stage at Moscow, where he had performed for forty years" (to quote a contemporary), a man as much esteemed in private as in public life, died, not long since, at Yalta, in the Crimea.

MISCELLANEA

A Spanish Ballad.—Much of the wit of Cervantes remains inherent in the Spanish character to this day—it forms no part of Spain's modern literature;—the epigrammatic wit of the old writers remains only the oral wit of the so-called lower orders of to-day. When at Seville some time since, a blind musician sang to us daily at the *table-d'hôte*, twanging an accompaniment upon an old, well-worn guitar. I dotted down the heads of a chant, commencing "En los dias del Rey." I have in vain endeavoured to procure a printed copy. Freely rendered, it ran thus:—

In the days of the reign
Of King Philip of Spain,
When corpulent monks ruled the roast,
The stoutest of all,
Brother Francis of Gaul,
In sherry the whole world would toast.

Now this Franciscan friar
Had a word round desire
To tipple the best he could find;
Reclined in his chair
Before daintiest fare
He cast all his cares to the wind.

In the cellars so cold
Of the monastery old
The bright wine of Xerez was stored;
And the cellarer grey,
Who tipped all day,
At vespers melodiously snored.

One cold winter's night
Francis had a sad fright
As he dozed in his old oaken chair;
The lights they burned blue—
He'd had dragons twice two—
And a gent with a tall came the banquet to share.

Jolly Francis the Friar,
In dismay the most dire,
Told his beads as fast as he might;
But the gent with the horns
He punished his corns,
While his hair stood on end with affright.

Ha! ha! Francis, my boy,
I am loth to annoy,
But no more cilla or sherry for thee;
You've enjoyed your last glass,
And your time must now pass
In the kingdom of sulphur with me.

Rosy Francis declares
He then seized his few hairs,
And battered his nose on the floor;
The room full of smoke,
He felt fit to choke,
As he shuffled to grope for the door.

At the dawn of the morn
The Abbot, shaven and shorn,
Found rosary Francis asleep on the floor;
But Francis declares
He was saying his prayers
When his holiness opened the door.

But the cellarer grey,
Who tipped all day,
Winks, and saith 'tis fustian outright.
Francis fell on his nose
When his sherry-warmed toes
Refused to preserve him upright.

The moral we learn
Into rhyme I will turn—
Quantum suff. is as good as a feast;
One flagon of wine
Is enough when you dine—
Twice two made poor Francis a beast.

—Comparing this oral literature with our Seven Dials Catnach ditto, it clearly shows that, in spite of priestcraft, ignorance and decay, a vast mass of genuine mother-wit remains dormant amongst the lower orders of Spain. The day will come when this mine will be profitably worked.

* MENDOZA.

Diocesan.—I have always accented the *e* in *diocese*, and the *o* in *diocesan*, without ever asking why. But the only bit of verse I remember makes the second *e* long. It is in the story of the farmer who complained to his bishop that the parson gave them no Greek:—

You're skilled in languages, I guess,
Th' amazed diocesan cried;
I know no language, more or less,
The surly clown replied;
But Greek, I've heard the learned say,
Surpasses all the rest;
And since 'tis for the best we pay,
We ought to have the best.

B. E. N.

Pig and Whistle.—A *propos* of Pig and Whistle, your correspondent, Mr. A. J. Ellis, remarks that "there is no remnant of *pig* as a girl in our language." Now, bearing in mind that the Danish word in question is not *pig*, but *pige*; are we not justified in suspecting that it is radically connected with the Anglo-Saxon *bidge*, a bitch? Let it be remembered that, the letters *g* and *k*, often confounded in the Northern languages, are softened before *e* or *i*; thus we have *kirke* and church; *skirt* and shirt; *wake* and watch; *brigg* and bridge. To be sure, the regular derivative from *pige* ought to be *pidge*, and I cannot at present call to mind a similar anomaly, which does not, however, seem to me to reach the limits of improbability. An instance of the converse irregularity is to be found in our word *midge* (used in the north and west for gnat) from the German *Mücke* or *Muecke*. The expressions *pig-iron* and *pig-lead*, designating pure metal in its earliest stage, might be compared to the expression *maiden-gold*; and the name *sow-metal* used by the workmen, but unknown in the market, might be supposed to have been suggested by the preceding. I am disposed, however, to think that the language of the smelting-house is of homely origin.

PURLEY.

The Literary Diplomats of Prussia.—Alfred von Reumont, himself distinguished in literature as well as in diplomacy, has strung together the names of all the diplomatists of Prussia who have devoted themselves to literature, and the list is surprising in the number it comprises. No nation, he justly remarks, can show so many that have devoted themselves to literary pursuits while discharging the duties of a diplomatic post; and it must be laid to the credit of Prussia that she has employed so many men of literary eminence in a profession for which very different qualities are chosen among ourselves. The Prussian list begins with such names as Wilhelm von Humboldt, Niebuhr, and Bunsen, all of them Ministers in Rome, and men of world-wide reputation. It goes on through less-known workers, such as Martens, Minutoli, Bartholdi,—through memoir-writers, of whom Varnhagen von Ense, Minister at Karlsruhe, is the most prominent, though many more make frequent appearance in foot notes and prop the builders of historical theories, down to able writers of the day, such as Count Raczynski, whose work on the history of modern German Art is as well known as his gallery of the same in Berlin,—to Count Brasserie de St. Simon, author of some of the most popular German songs of the present day. We miss from the list, however, one name which has the fullest right to appear in it, that of Von Reumont himself, and his contributions to Italian history, whether in German or Italian, whether touching on Alfieri's love and Charles Edward's Queen, or investigating questions of remoter date for the readers of the 'Archivio Storico Italiano.'

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 That the Fire Premiums of the year were £430,965 0 0
 Against those in 1861, which were 389,181 0 0

Giving an increase in 1862 of 75,994 0 0
 That the new Life business comprised the issue of 755 Policies, insuring 467,334 0 0
 On which the annual premium is 13,935 7 11

That 69 new Annuity Bonds have been granted; securing annual payments of 39,446 17 11
 And that the aggregate of the Annuities now payable is 23,654 1 8

That there has been added to the life reserve the sum of 79,977 11 4
 That the balance of undivided profits was increased by the sum of 25,725 9 7

That the invested funds of the Company amounted to £1,017,806 8 4

In reference to the very large increase of 76,000s. in the Fire Premiums of the year, it was remarked in the Report, "The Premiums paid to a company are the measure of the company's business of all kinds, and whence derived: the Directors therefore prefer that test of progress to any the duty collected may afford, as that applies to only a part of a company's business, and a large share of that part may be, and often is, re-insured with other offices. In this view the yearly addition to the Fire Premiums of the Liverpool and London Company must be very gratifying to the proprietors."

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